The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 5, 1921

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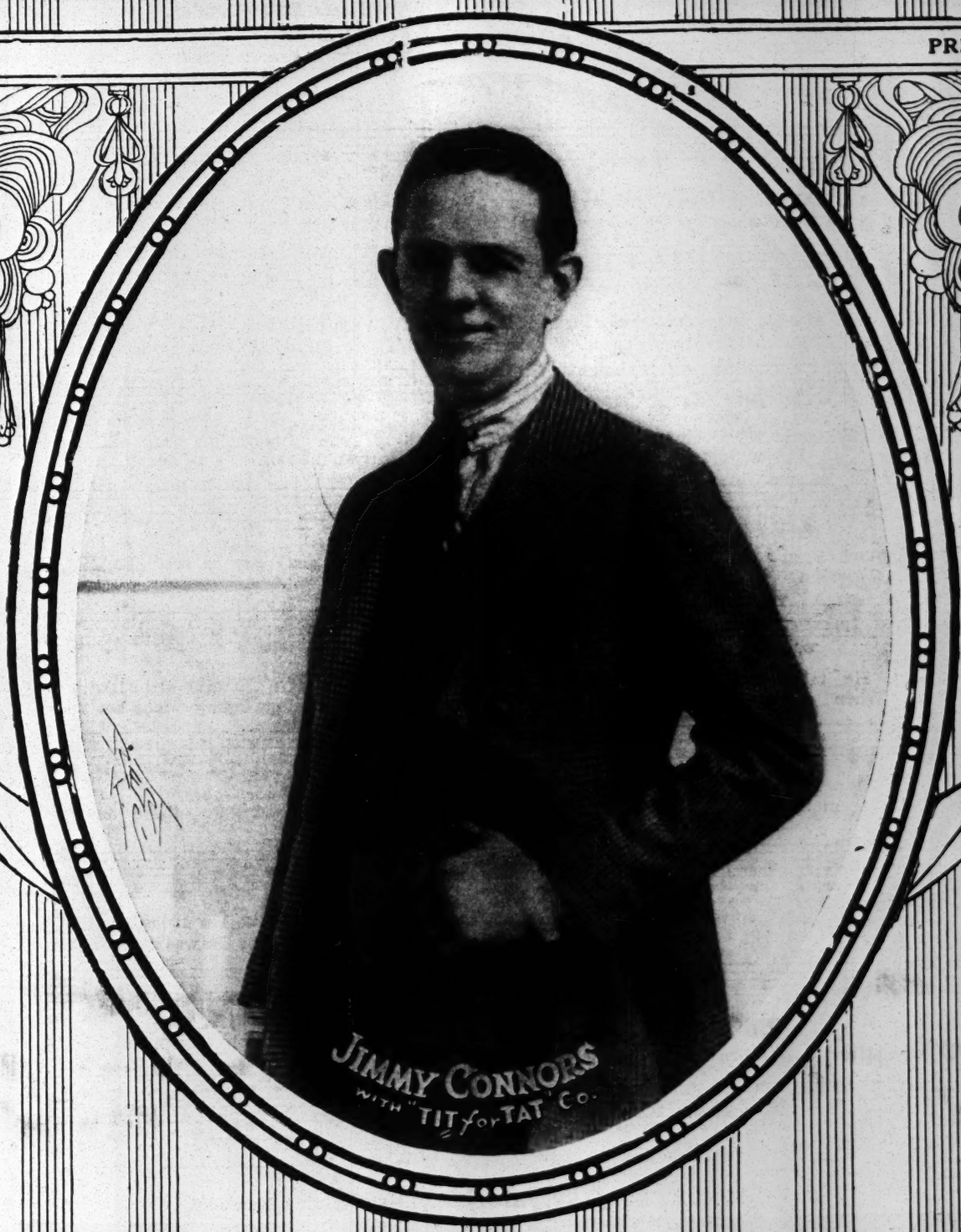

THE NATIONAL THEATRICAL WEEKLY

HULLY GEE! WHAT A SONG!

WHEN FRANCIS DANCES WITH ME

Sing it. It will take your audience off its feet.

The cutest novelty real laugh getting song ever written

Here's your copy!

When Francis Dances With Me

"Say, Bo, dis is de real goods fer a laugh"

Yours, Kate O'Connor.

Words by BEN RYAN

Music by VIOLINSKY

Tempo di Valse

Kat-ie O' Con-nor from Tenth Av - e - nue, Was danc-ing with Fran-cis her beau,
Kat-ie says "some-times I'm lone-some and blue, And some-times my head starts to ache,
And af - ter they fin-ished a Lounge Liz- ard said "Will you dance with me 'fore you go?"
And some-times my corns pop or I catch a cold, I feel like my back wants to break,
But Kate said "If I'm gon-na dance, There's on-ly one guy stands a chance."
And if I should fall on my ear, The pain sure would soon dis - a - pear."

CHORUS

"When Fran - cis dan-ces with me, Hul-ly Gee! I'm as gay as can be,
He takes me to danc-es, 'Cause that's what I love, I fit in his arms like a mo - tor- man's glove,
When we start in waltz-ing with Hea-ven I flirt, He steps on my toes but they don't seem to hurt,
Oh, the Bow - 'ry, the Bow - 'ry, We don't go there an-y-more,
He wears a Tux - e - do, and Gee, how it fits, He looks like the head-wait-er up at the Ritz,
His hair shines like diamonds, he combs it with fat, He wears a "Palm Beach" and a brown der-by hat,
And I wears a gown that's got twen-ty - eight slits,
Now you know a guy can't look bet - ter than that,
When Fran-cis dan-ces with me!" When me."

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IF YOU WANT ANY EXTRA CHORUSES JUST ASK FOR THEM. NEW ONES EVERY DAY. THEY ARE EASY TO WRITE FOR THIS SONG.

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5000 ACTORS IDLE AS RESULT OF COUNTRY-WIDE THEATRE SLUMP

Broadway Crowded With Actors Out of Engagements and Conditions Are Such That Little Hope of Relief Is in Sight—Few Shows on Road

Over five thousand actors usually employed in road shows are out of work now, because of the unusually poor conditions prevalent throughout the country. Most of these jobless actors are in New York City, and unless business improves speedily many will undergo great hardship. It is doubtful whether the show business has ever before been hit as hard as it has been this season.

Last season about 4,000 actors were employed in the 250 shows out under management of members of the Touring Managers' Association. This season no more than twenty-five shows have been sent on tour by these same managers, thus giving work to about five hundred actors. There are less than fifty shows on the road of the higher class of attractions, playing the larger cities. Last year this number was trebled. The better class road shows last year employed approximately two thousand performers—this season the decrease in the number of these shows on tour leaves about fifteen hundred actors without jobs.

In the vaudeville field the recent entrance of the Shuberts into the two-a-day has given employment to many actors formerly in musical productions, thus benefiting many otherwise out of work, but the number thus employed is inconsiderable in comparison to the grand total of those jobless.

Reports from Chicago show that hundreds of actors and chorus girls are out of work, many of them unable to get any sort of employment at all. Others have taken positions in stores and factories or have taken any sort of job open. This same condition is probably true to some extent in New York, but the conditions locally are probably much more serious than in Chicago, due to the large floating army of unemployed always here.

October is being looked forward to by theatrical managers to bring improved business both in New York and on the road, but it is questionable whether even more favorable weather than the belated warm spell September brought will measurably better conditions.

One experienced manager blamed the poor business almost entirely on the weather.

"The theatre-going public has not as yet gotten into the play-going habit on account of the warm weather," he said. "As soon as the cool weather comes to stay we will see better business everywhere. I do not say that business will be entirely back to normal, but it will be decidedly better than it has been."

If business improves this month many more actors will undoubtedly get work, but a large percentage of them will not be able to obtain employment, in this manager's opinion, as not nearly as many shows will go out as went out last year.

Hardly any new shows have gone out since September 15th, and judging by the number of shows which have closed since that time there are probably less shows on tour now than there were the first week in September.

Equity Shop was one of the causes for the set-back of the season. The touring managers held up getting their shows into rehearsal until the middle of September believing that by that time some development would clear away the Equity Shop issue. By September 15th, however, and since that time, there had been no change in the situation.

The present situation, however, is not so much the fault of Equity Shop as it is caused by the poor reports from the road, the managers figuring that the best policy for them is to sit back and wait until conditions improve.

DESERTED AFTER SEVEN DAYS

SAN FRANCISCO, October 3.—Deserted after a honeymoon of only seven days' duration, Florence Kitorie Boveridge Murphy, a motion picture actress, appealed to the police last week in an effort to locate her husband, Dwight Murphy. She said he disappeared from their rooms at a hotel on Friday without leaving a farewell note.

DEMPSEY IN $200,000 SUIT

BATAVIA, N. Y., Oct. 3.—Frank P. Spellman's suit against Jack Dempsey, the world's champion pugilist, aggregating $200,000, started in court here to-day.

The action is brought in connection with alleged motion picture rights. Spellman is well known in the show world, with a number of circuses and carnivals.

FIDELITY SHOWS OPEN OCT. 23

The Actors' Fidelity League's series of special feature performances will begin at Henry Miller's Theatre Sunday evening, October 23rd. The shows will be held for the benefit of the Building Fund.

CUBAN CIRCUS SEASON OPENS

HAVANA, October 3.—The circus opens here on October 7th with Santos & Artigas' circus. Among the acts with Santos & Artigas are: The Four Readings, Betts' seals, The Five Corrallas, Ed & Edith Walton, The Tokio Japanese Troupe, Phina Bros., the Great Calvert, Rae & Rae, Casting Campbells, Cadieux, Herbert's Dogs, the Eight Picchianis, Carmelo & Jessika, Polidor & Co., Robertini & Guerrero, Mlle. Jessika and her ponies, Senor Parolis and his elephants, Tom Wilmoth and his lions, Herman Weedon and his bengal tigers and Robert Johnsons Bally-Hoo Quartette.

TEARLE RETURNING TO STAGE

Conway Tearle, who for four years has been appearing in pictures, is returning to the speaking stage and is now rehearsing a new play by George Scarsborough in which he is to star. The piece opens on October 20th, and after a short out-of-town tour, will be seen on Broadway.

Helen Menken will be leading woman.

ACTRESS ON TRIAL FOR MURDER

CLEVELAND, O., Oct. 3.—Marian McArdle, vaudeville and musical comedy actress, is on trial charged with first degree murder of Dan Kaber, her stepfather.

Ten jurors were selected when the first day of her trial ended.

At the trial of Mrs. Eva Catherine Kaber, the girl's mother, who was convicted of Kaber's murder and sentenced to life imprisonment, the defense succeeded in keeping women off the jury, but no objection was entered by the defense to the selection of women to-day, and five were in the box.

Throughout the monotonous questioning of the talesmen Miss McArdle's attitude was in almost direct contrast to that of her mother when the latter was on trial. Miss McArdle, to all outward appearance, was the most unconcerned individual in the courtroom.

When court opened to-day Francis W. Foulson and his associate, L. E. Hart of Chicago, who was sent here by Thomas McArdle, father of the prisoner, went before Common Pleas Judge Lowell and asked for an order to bring Salvatore Cala here from the State Penitentiary, where he is serving a life sentence for the Kaber murder.

Marian McArdle was on the stage for several years and was rehearsing in a new vaudeville act when arrested.

MANN RECASTING SHOW

Louis Mann's show, "Up in the Mountains," which played Far Rockaway last Friday and Saturday to capacity has been brought to New York to make several changes in the cast.

After rehearsing two weeks, the piece will be again taken on the road for two weeks more after which it comes into New York.

Sam Shipman, co-author with Clara Lippman of the play, is said to have demanded that Mann make the changes in the cast. Mann had a great deal of difficulty in getting a suitable cast together outside of the ranks of Equity.

CLAIM CIRCUS DAMAGES STREETS

DECATUR, Ill., Oct. 3.—The Ringling-Barnum Circus played here last week to excellent business. While the show played beyond the city limits the city fathers charged the show $55 for using the city streets.

Now the city claims that the circus damaged the streets to the extent of $1,500 and have put in a claim for that amount.

HERBERT TO CONDUCT AT STRAND

Victor Herbert, the famous composer, will appear as guest orchestral conductor with the Symphony Orchestra at the Strand Theatre on Broadway during the week commencing October 16.

It has not been decided just what selections Mr. Herbert will conduct, but the orchestral programme for that week will doubtless include a number of his own works.

CISSY LOFTUS COMING OVER

Cissy Loftus, well-known English comedienne, has been booked to appear on the Keith Circuit. She will sail from London early in November. Miss Loftus appeared in the United States about fifteen years ago and scored a sensation by her remarkably true impersonations.

WILLING TO WORK WITHOUT PAY

The members of the cast of "The Spring," the Provincetown Players' offering at the Princess Theatre, which was set to close last Saturday, having expressed their willingness to work without pay in order to allow the play to run, the show did not close and will continue as long as it gets enough money to pay the rent.

The players believe that "The Spring" is a "work of art" and think it will be recognized as such before long. If there is any money left over after the rent of the theatre is paid it is to be divided among them on the co-operative plan.

Those playing in "The Spring" are: Harold McGee, Kirah Markham, Howard F. Smith, Ruth Rickaby, William S. Rainey, Andrew Fraser, Donn Miller, Greta Hoving, Eugene Lincoln, Harry O'Neill, Alan MacAteer, Em Jo, C. J. Matthews, Jeanie Begg, Jeane Bowers and Iden Thompson.

"The Spring" was written by George Cram Cook and was originally produced at the Provincetown Theatre on MacDougall street, in Greenwich village.

FRISCO BREAKS OPERA RECORD

SAN FRANCISCO, Oct. 3.—The world's record for receipts for one 'operatic performance was broken here when Geraldine Farrar of the Scotti Grand Opera Company sang in "Madame Butterfly" to a $30,600 house. This exceeds by $1,000 the previous record for one performance receipts which was made by Mary Garden in "Thais" last Spring with the Chicago Opera Company. The opening night of the Scotti Grand Opera Company the public paid over $24,000 to hear Farrar in "La Tosca." Last Thursday night Miss Farrar appeared in the title role of "Zaza" and $27,000 was recorded, which was far above all previous receipts for the company.

The railroad fares for this season's tour of the opera company are over $60,000. The company brought with them to San Francisco six baggage cars in addition to a car of freight shipped here direct from New York. The biggest production scheduled to be presented here is credited "Aida," with Alice Gentle, Olga Carrara, Greek Evens and Louis D'Angelo in the leading roles.

"WANDERING JEW" OPENS OCT. 17

David Belasco and A. L. Erlanger will present their massive production of "The Wandering Jew" at the Apollo Theatre, Monday, October 17.

"The Wandering Jew" took London by storm about a year ago and ran for a year at the New Theatre. The play is by E. Temple Thurston, considered one of England's foremost literary men, and the theme and action of the four acts and seven scenes are said to be the biggest things seen in the theatre in recent years. From the rise of the curtain to the final scene, the period of time covered by the story is seven hundred years.

FOUR PLAYWRIGHTS IN CAST

The cast of "A Dangerous Man," which the Messrs. Shubert will produce this month will have the distinction of having four playwrights in it. They are Alan Brooks and A. W. Pezet, the authors of the play; Harry Wagstaff Gribble, author of "March Hares," and Bertram Marburgh, who collaborated with Mr. Pezet in his play, "Marrying Money."

NINE NEW PLAYS MAKE BID FOR BROADWAY'S PATRONAGE

Unprecedented Shake-Up of Attractions With Season Barely Started—Eight Shows Closed on Saturday With Three More Leaving This Week

Although the present season is over a month old, New York's theatrical chart is still in an unsettled state, this week's openings and the many closings of last week being probably without precedent in Broadway's theatrical history for this stage of the season. Eight shows closed on Saturday night, and three more are scheduled to depart the end of this week. To take the places of the shows going out nine new plays are set for openings this week. Six shows opened on Monday night alone, an unprecedented record.

Last season Broadway had several shows which had been running over a year, but this season there is but one with more than a full year's run in back of it. That show is "The Bat," which opened on August 23, 1920. Second in point of length of run is "The First Year," at the Little Theatre, which opened up October 20, 1920.

The shows which closed on Saturday are: "The Blue Lagoon," opened at the Astor on September 14; "The Detour," which opened on August 23; Ziegfeld's "Follies," running at the Globe since June 21; George White's "Scandals," at the Liberty Theatre since July 11; "Nice People," the oldest of the lot, which has been running at the Klaw since March 2; "March Hares," which closed at the Punch and Judy, opened at the Bijou on August 11; "Swords," which ran at the new National Theatre since it was opened on September 1, and "Mr. Pim Passes By," the Theatre Guild's success, which opened initially at the Garrick on February 28, was later moved uptown to the Henry Miller Theatre, moved back to the Garrick again, and was put in the store house for one short week while Lou Tellegen flashed on and off in one short week in "Don Juan," after which it returned, playing until last Saturday.

The three plays scheduled to close the end of this week are: "The Wheel," which opened at the Gaiety on August 29; "Two Blocks Away," which has been playing at the Geo. M. Cohan since August 30, and "Honors Are Even," which opened at the Times Square on August 10.

The openings for this week are as follows: On Monday night, "The O'Brien Girl," at the Liberty; "Beware of Dogs," at the Broadhurst; "Like a King," at the Thirty-Ninth Street; "Thank You,"at Globe Theatre, and "Lillies of the Field" at the Klaw.

On Tuesday—"The Love Letter," at the Globe Theatre and "Lillies of the Field" at the Klaw.

On Wednesday—"Main Street," at the National Theatre.

On Thursday—"Bombo," with Al Jolson at Jolson's Fifty-Ninth St. Theatre.

ACTOR LEAVES ALL TO SECTY.

Charles Noel Douglas, actor, author and playwright, who died November 18, 1920, at his home in Brooklyn, left everything of which he was possessed, according to the will which was filed for probate in the King's County Surrogate Court Friday, to the young woman, Nellie Rutherford, who was his stenographer, business manager, and secretary for the period of eighteen years, during which "Sunshine" Charlie was bedridden with a baffling spine disease. This disease was the cause of his retirement from the stage, where he gave evidence of a very promising career as an actor.

The will is signed with his real name, Charles Frederick Rumble, and his nom de plume, Charles Noel Douglas, which he took on coming to this country, from England. When he died Douglas was fifty-seven years old, and, because of the estrangement between his wife and son, and himself, Douglas made his secretary the sole beneficiary.

According to Arthur A. Mitchell, executor of the will, Douglas gave away most of his money before his death, and, as a result, the estate will be small.

MOTHER HAS MOORE ARRESTED

LOS ANGELES, Cal., Oct. 1.—Joseph Moore, motion picture actor and brother of Owen, Tom and Matt Moore, is in jail on charges of drunkeness preferred by his mother.

Joseph was said to have made unsuccessful experiments with internal applications of all sorts of concoctions having alcoholic content. He admitted at the jail that he had been intoxicated for a week. "Eight years, is more like it," exclaimed Mrs. Moore with emphasis .

Moore eloped in 1917 with Grace Cunard, a film star, but now lives with his mother at Hollywood.

HAVANA HOUSE OPENS IN NOV.

HAVANA, Cuba, Oct. 3.—Santos & Artigas' new theatre, The Capitolio, is nearing completion and will open in the early part of November. The house, which cost $300,000 to build, follows the most modern style of American theatre architecture, and will seat about 2,500 persons.

The Capitolio will play motion pictures, vaudeville and productions.

CORT TAKES OVER THE PARK

John Cort took possession of the Park Theatre at midnight last Friday, where, on October 17 he will enter upon his fifteen years' lease of that property. The house will open on that date with his new farce, "A Bachelor's Night," by Wilson Collier.

Mr. Cort will go back to pre-war prices, making a definite reduction in the price of his tickets which will be a $2 top straight through the week, Saturday nights not excepted. Prices for Wednesday matinees will be $1 top, graduating to $0.50. For the Saturday matinees half of the lower floor will be $2, and the balance $1.50 with prices ranging to 50 cents. Wednesday matinees will be a $1 top graduating to 50 cents. These prices will hold regardless of the attraction playing in the theatre.

During the interim, until the opening of the theatre takes place, the house will be re-decorated. Other renovations will also take place.

LITTLE CLUB OPENS SATURDAY

CHICAGO, Ill., Oct. 3.—Will J. Harris' little club, will be opened officially next Saturday evening. Members of the new theatrical club "The S. P. F.'s," will attend in a body and take full charge of the entertainment. Permission has been granted by Chief of Police Fitzmorris to open the club. The Chief delayed the opening last week until he had had an opportunity of looking into details and running of the club. Admission will be by card only.

ANTHONY PAUL KELLY MARRIES

Anthony Paul Kelly, the scenario writer, was married on Monday in the Municipal Building to Miss Grace Canary. The marriage was performed by Michael J. Cruise, City Clerk. Kelly is Dean of the Friar's Club but as the writer kept all knowledge of his approaching marriage a secret, none of the members of the big theatrical club knew a thing about it.

SANG ON WAY TO SCAFFOLD

CHICAGO, Ill., Oct. 3.—Carl Wanderer, who was hanged here last Friday for the murder of his wife and a ragged stranger, who were killed in a fake holdup, went to the gallows singing "All By Myself" and "Aint We Got Fun."

$2,000,000 THEATRE FOR TOLEDO

TOLEDO, Oct. 3.—The plans of what is to be one of the best and most commodious theatres in the middle-west were shown here Friday, by John B. Friend, when he submitted a request for permission to build a bridge over the alley running from Adams to Jackson Street, between Summit and Water. Friend presented the plans for the Superior Realty Co., the corporate title of the Tiedtke Bros. The theatre will have a frontage of 227 feet, and a depth of 123 feet. The deal, according to Friend, has been under consideration for a year or more, and that immediate action would be taken for the erection of the theatre.

It is said that a syndicate of leading theatre operators are anxious to obtain the site, and operate the theatre, which, it is estimated, will cost $2,000,000.

Besides commodious smoking rooms and rest parlors, there will be, in the huge lobby, elevators to aid the patrons in reaching the seating levels. Ballroom and refreshment departments are to be added features to the huge roof garden, overlooking the Maumee River. The names of the persons in the syndicate which is interested in the erection of this theatre were not divulged.

With the announcement of this project, plans for five new theatres involving an expenditure of $4,000,000 are under way. While the Tiedtke Bros. plan the big theatre for movies and vaudeville. Herman Saxon, of the Auditorium, for some time has been planning a legitimate house for Toledoans, while the B. F. Keith interests have been, for the past year, seeking a suitable site for the erection of a new vaudeville theatre. The plans of the new hotel building in the rear of the post-office include the establishment of a picture palace in the building.

SAYS STATE CAN'T BE SUED

TOPEKA, Kansas, Sept. 26.—The $5,000 damage suit filed last week against the State Board of Review by Robert Blackstone, lessee of the film "The Contrast," for rejecting the film, was declared to be without standing by Richard J. Hopkins, Attorney General, who asserted that no action for damages can be successfully maintained against the State. The only method of recovery from the State is through legislative appropriation, according to the Attorney General.

The censorship board rejected the film on the grounds that it might incite class feeling, but the film was subsequently exhibited under the auspices of labor unions at Topeka and Kansas City, Kan.

When the picture was exhibited at Topeka, Governor Allen issued a statement to the effect that the Board of Review had acted on its own initiative and not at his solicitation, as charged by Blackstone.

In his suit Blackstone alleged that the film was illegally barred because it was injurious to "the propaganda, long conducted with vehemence, violence, vituperation and villification against labor by the Governor of the State of Kansas, under whom these defendants hold their appointment."

BANKRUPTCY CASE HALTED

Raymond Hitchcock, the comedian, failed to respond Friday when his name was called in the offices of John J. Townsend, referee in bankruptcy. Townsend stated that he had no word from either the actor, or his attorney, Harry Hechheimer, and that as far as the referee's office was concerned, the hearing was closed. According to a representative of House, Grossman, and Vorhaus, attorneys for Jack Walsh, theatrical manager, their claimant had received a court judgment of $2,000 against Hitchcock, and that they had lost interest in the case upon payment of the amount awarded by the court, which was given when the claimant had sued for his back salary, as booking-agent for Hitchcock.

MAKING PRODUCTION OF PLAYLET

SAN FRANCISCO, Sept. 24.—"A Pair of Tickets," which was done in vaudeville by Wilbur Mack, who wrote it, is now being rewritten into a four act play by the author. It will be produced next season.

"DEMI-VIRGIN" CLOSED

PITTSBURGH, Oct. 1.—"The Demi-Virgin," A. H. Wood's new farce by Avery Hopwood, which opened here at the Pitt Theatre last Monday, was closed Saturday morning by order of Director of Public Safety Alderdice, the house remaining dark.

The production was seen early in the week by Mr. Alderdice who told the management that the Pittsburgh engagement of the piece would have to be discontinued unless certain features of the play considered objectionable were eliminated. No change, however, was made in the play and the closing order was issued just before the matinee performance, the house having been sold out for the day.

A recent crusade has been launched against suggestive theatrical performances and it was said that performances so considered would be forced to close immediately after opening here.

Sydney H. Brodie, the manager of the show charged that the move was a political one and had been made after certain lines had been eliminated. Avery Hopwood, the author, also denounced the authorities for their action. He asserted that the play contains nothing suggestive or unwholesome, and characterized the whole thing as an attempt on the part of the discredited city administration to win favor with the blue law element for the coming election. He compared it to the suppression of "The Easiest Way," in Boston recently.

Mr. Hopwood and the company left for New York and will rehearse the play at the Eltinge Theatre. The play includes Hazel Dawn, Kenneth Douglass, Constance Farber, Glenn Anders, Alice Hegeman and many others. It is understood that after a week's rehearsals the play will be in Stamford, Asbury Park and Far Rockaway, and the following week will be presented on Broadway.

Avery Hopwood was much upset over the closing of the piece and declared himself to the Pittsburg newspapers. He said:

"We did not have a square deal in Pittsburg and I wish Pittsburgers to know it," declared Avery Hopwood yesterday, speaking of the action of Director of Public Safety Robert J. Alderdice, who closed "The Demi-Virgin" at the Pitt Theatre yesterday on the ground that it was unfit for public presentation.

Mr. Hopwood, who is the author of the farce, came to Pittsburg to witness its opening here. He arrived to find the play under ban.

"If 'The Demi-Virgin' had been judged by persons of discrimination, I should have been satisfied," said Mr. Hopwood indignantly. "Persons who know the theatre, who know the line between fun and vulgarity, saw the play and liked it. We have had not a single complaint from any patrons of the Pitt.

"The other day, I understood a minister entered the theatre and saw the play. Why clergymen with a horror for farces like 'The Demi-Virgin' are always sneaking into theatres where they are presented, I do not know. I believe that Prof. Freud has an interesting explanation of it. At any rate, the ministerial reformer saw the play, was horrified, and complained to Mr. Alderdice.

"I understand that the coming election has had much to do with Mr. Alderdice's suddenly rigid convictions on what is decent and what is not decent. I know from Pittsburgers that he is openly trying to corral the church vote for his party and I am sincere when I say that that and nothing else actuated him in closing a play which is not indecent in any respect."

TALKING FILM INVENTED

LONDON, Oct. 3.—A picture that talks without the aid of a phonographic device has been invented by Grindell Matthews, and has been successfully demonstrated. It embraces the principle of photographing sound waves. At the demonstration this week a picture was shown of a man seated at a piano. As he struck the keys the sound of the music in a correct tune was heard from the instrument, which looks like a sugar scoop. The inventor asserts that his instrument will soon revolutionize the motion picture business.

"THE FAN," NON-EQUITY CAST SHOW MAKES BROADWAY APPEARANCE

First Independent Managers' Show to Be Seen in New York—Actors and Managers Much Interested in Future of Production—Hilda Spong the Star

The opening on Monday night at the Punch and Judy Theatre of "The Fan," the first non-Equity independent manager's show to reach Broadway, brings to light the fact that out of the twelve members of the cast, seven were at some time members of Equity, but only two of them in good standing up to the time the show went into rehearsal. Wallace Munro, under whose direction Hilda Spong is starred in this play, does not belong to the Producing Managers' Association and therefore comes under the Equity Shop ruling which forces him to either employ all Equity actors or make up his cast from non-members of the organization.

Mr. Munro has put himself on record as opposed to Equity Shop, and Hilda Spong, his leading woman, who has been a member of the Actors' Equity Association, has aligned herself with him and resigned from that organization.

Although it was reported that ten out of the twelve members of the cast of "The Fan" were Equity members who had resigned from the organization to play with Miss Spong, records of the A. E. A. show that while at one time or another during the past four years, seven of the actors belonged to Equity, only two of them have been in good standing in the association up to this September and only one of them, Miss Spong, has resigned. Margaret Dumont, the other member of the company who is in good standing in Equity, has not as yet resigned or been dropped from the organization.

Of the ten other members of the cast of "The Fan" five of them have never belonged to Equity, according to the organization's official figures. These five are: Jack Dunn, Edward H. Wever, Eva Leonard Boyne, Beatrice Miller and Ian Maclaren.

The five actors still remaining were all at one time members of Equity, and are as follows:

J. A. Osborne, dropped on September 17, 1918; Horace James, resigned during the strike in 1919; Rosalie Mathieu, officially dropped from the organization May 17, 1921; Harold Heaton, dropped from the organization May 17, 1921; Frank L. Sylvester, resigned May 11, 1920.

From the above it may be seen that only the star, Hilda Spong, has actually left Equity to appear in "The Fan," as the one other person still in good standing in the A. E. A.,—Margaret Dumont—has not resigned or as yet been dropped.

Much speculation is rife with regard to Equity's attitude to those of its members who left the organization to join up with non-Equity shows. An official announcement, signed by Paul Dulzell, assistant executive secretary of the A. E. A., recently distributed to members of the association, asserted in strong terms that anyone deserting "in the face of fire" would be dealt with rigorously. Mr. Dulzell declared that he made this announcement to set at rest the reports being circulated to the effect that any actor leaving the organization under the present conditions would be "welcomed back with open arms."

When asked what sort of punishment Equity would mete out to members who had left, an official of the organization replied that none has as yet been decided upon. He said, however, that in all probability heavy fines would be laid upon the offending persons in addition to long suspensions.

VAUDEVILLE FOR RIVIERA?

The Shubert-Riviera Theatre, next door to Keith's Riverside Theatre at Ninety-Sixth street and Broadway, will be turned over to Shubert vaudeville, according to report.

This competition will be the closest yet prevailing between Keith houses and the Shubert. The Riviera has never been exactly a get-rich-quick proposition, while the Riverside has always done good business. In the event that the Riviera does become the next link of the Shubert vaudeville chain in New York, the opposition bills will undoubtedly be well worth watching.

JOHNSON IN AUTO SMASH

PHILADELPHIA, Oct. 3.—An automobile driven by Jack Johnson, former colored heavyweight champion, collided with another machine at Broad street and Penn square Sunday night about 6 p. m. Neither Johnson nor the driver of the other car, D. Fulbrito, was hurt, but Johnson's car was slightly damaged. Fulbrito was arrested, the police saying that he was driving against the traffic.

Johnson, who is starred with the "Passing Revue," a burlesque show, is appearing at the Bijou Theatre this week.

CHANGES IN "LOVE DREAMS"

Several changes in the cast of "Love Dreams," the Oliver Morosco production, include Vera Michalena in the prima donna part formerly played by Elsie Adler, Harry K. Morton in Paul Burns' part, and Orrin Johnson who replaced Marion Green.

THORNTON SUCCEEDS LINDSAY

W. F. Thornton has been appointed Eastern Passenger Agent of the Lehigh Valley Railroad, to succeed the late William B. Lindsay. H. J. Doering has been appointed City Passenger Agent and will look after the theatrical business.

NEW THEATRE FOR BELLEVUE

BELLEVUE, Pa., Oct. 3.—James Steele, of the North Side, has purchased a large piece of ground at South Jackson and Lincoln avenues, Bellevue, upon which he proposes to erect a large theatre with a seating capacity of 1,500 to 1,800. The lot has a frontage of 133 feet on Lincoln avenue and 185 feet on South Jackson street, while the rear end of the lot has a width of 178 feet.

According to present plans, a number of storerooms will be situated on Lincoln avenue along with the entrance to the theatre. The second and third floors will contain apartments. A large stage with all modern equipment will be provided in the theatre building.

"EVERYDAY" REHEARSING

Rehearsals of Miss Rachel Crother's new play entitled, "Everyday," will begin this week with a cast that will include Tallulah Bankhead, Minne Dupree, Vincent Coleman, Ann Warrington, Dan Burroughs, and others. After a short tour "Everyday," will open in New York at a Shubert Theatre about the first week in November.

ACCEPT EQUITY CONTRACT

SAN FRANCISCO, Oct. 3.—Both the Alcazar Theatre's management and that of the Fulton Theatre in Oakland have now agreed to accept Equity Shop contracts for their stock companies. This decision was reached last week. Both these managements had previously announced their intention of refusing to sign the new Equity contracts.

PAYTON STOCK FOR STRAND

Corse Payton and his stock company are scheduled to open at the Strand Theatre, Hoboken, for the season, beginning Oct. 10. The first performance will be "Bought and Paid For."

"O'BRIEN GIRL" ACTOR IN JAIL

ATLANTIC CITY, Oct. 3.—At least one member of the cast of "The O'Brien Girl," did not leave with the company when that show closed here and left town Saturday night. Eugene Cole, 22 years, remained here and is in the city jail in default of bail and will have to stand trial on a charge of burglary. However, it is possible that friends may secure his release shortly so that he will be able to join his company.

After the show Saturday night Cole and some friends hit the high spots along the Boardwalk, and after parting with those who were sight seeing with him went to his rooms in the Hotel Martinique, where the rest of the company were staying. Under the influence of alcohol, he was seized with a hallucination that he must replenish his wardrobe. He wandered to the Breslin Hotel about five o'clock in the morning and tried the doors as he went along, finding one of them open. This was the apartment of George Steuss, the proprietor. George Steuss, Jr., was awakened by Cole, who told him that the tailor sent him for some clothes. He then selected several suits and went back to his hotel. The lad in the meantime went down to tell his father what had happened. Cole went back to his hotel and hung the suits up in his room. He retraced his steps to the Breslin again and was recognised by Steuss from the description he had from his son. Policeman O'Neil placed him under arrest. Sunday morning Justice of the Peace Paxton was kind enough to listen to the evidence but had to hold Cole on the burglary charge, for which a magistrate cannot accept bail.

Cole was shocked when he heard the charge and explained that he had no need of any more clothes especially that which is several sizes too large for him, and that he had been drinking "kicking mule" hooch. He also offered to make restitution, but will have to tell his story to a higher court.

HENRY LEWIS IN SANITARIUM

Henry Lewis, the well known comedian who has been featured in musical comedy and headlined in vaudeville, is at present confined at the Riverdale Sanitarium, New York, suffering from a general nervous breakdown due to injuries received in an automobile accident a year ago.

Dr. Loewinthan, of No. 1871 Seventh Avenue, under whose care the patient has been, says that Lewis has been suffering from melancholia ever since the accident, his condition since admittance to the sanitarium having changed but little, the patient just about holding his own.

HERNDEN TAKES ON "BRITTIE"

"Brittie," the comedy which John D. Williams was scheduled to produce this season, was taken over last week by Richard G. Hernden. Williams rehearsed "Brittie," and according to Equity owes salaries to the members of the cast he engaged for one and one-half week's overtime rehearsals. In taking over the piece Hernden has not assumed any of Williams' obligations.

MUSICALIZING "POMANDER WALK"

"Pomander Walk," Louis N. Parker's comedy, originally produced by Geo. C. Tyler at the Wallack's, has been secured by Russell Janney, and will be produced as a musical offering. The score will be by Hugo Felix, and the book is now being arranged by Catherine Chisholm Cushing. The lyrics will be by Brian Hooker. Rehearsals will start immediately.

NEW COLORED SHOW OPENS

"Ebony Nights," a new all colored cast show, opened on Thursday night of last week at Easton, Pa., and after a week or more on the road, will be brought into New York.

The piece is by Creamer and Layton, who wrote "Three Showers," and is a comedy with music.

TANNEN QUITS THE STAGE

Julius Tannen, vaudeville and musical comedy actor, has definitely deserted the stage in favor of a career in trade.

SMITH AND DALE ON KEITH TIME

Smith and Dale, the vaudeville act which failed to appear at the Winter Garden last week, although announced in the opening bill of Shubert Vaudeville at that house, are this week playing at the Royal on the Keith time.

Back of the switch of circuits is a tangle which it is said the courts will be called upon to straighten out. The act did not appear at the Winter Garden due, it is said, to the fact that in advertising Smith and Dale, the Shuberts used the Avon Comedy Four billing in connection with the opening and that a clause in the Smith and Dale-Shubert contract forbids this.

Smith and Dale, long associated with the Avon Comedy Four act, have for some time past been with the Shuberts, their last engagement being at the Winter Garden in the show "The Whirl of New York."

They are said to have executed a contract with the Shuberts some time prior to the beginning of this season for a period of two years. By its terms, according to those who claim to have seen the instrument, it provides for two years' employment, thirty weeks in each year. The salary is mentioned as $900 per week during the first year and $1,000 for the second. Of this time it provides that ten weeks may be in vaudeville and if the ten weeks' period is exceeded, Smith and Dale are to receive a percentage of the vaudeville profits.

Should the act be played in vaudeville, the Shuberts, it is said, agreed to furnish two men to complete the act, were to pay them a salary and traveling expenses and were also to pay Smith and Dale's excess baggage and other charges. A clause in the contract, however, provided, it is said, that during any vaudeville engagement no billing mentioning the Avon Comedy Four was to be used.

In connection with the Winter Garden opening the Avon Comedy Four billing, however, was metioned and Smith and Dale are said to have objected to it. Arthur Klein, manager of the Shubert Vaudeville, as soon as he learned of the objection, is said to have changed much of the billing and advertising.

Smith and Dale did not appear at the Winter Garden and their place was filled by Jim Barton.

At the Royal, where the act is appearing this week, the Avon billing is being used.

ACTRESS' CLAIM TO BE ARBITRATED

The Vanderbilt Producing Company, producers of "Irene," and Maggie Weston, actress, who played the part of the mother in the Australian company of "Irene" last season, are to arbitrate a dispute which has arisen because she was released recently after rehearsing to play the part in one of the road companies going out this season.

Miss Weston was engaged to play the mother role in one of the road companies of "Irene" since returning from her Australian tour. She rehearsed nine days, and on the tenth day she was notified that she was not acceptable for the part. The reason advanced for her release by the Vanderbilt Company's manager, H. De Milt, was that she was physically defective, according to Miss Weston's attorneys, Hess & Kahn. Miss Weston claims that although she is slightly lame, the producers knew of this when she was engaged.

Mr. De Milt has agreed to arbitrate the matter, but has not as yet notified Miss Weston or her attorneys, Hess & Kahn, who his arbitrator will be. Miss Weston has named Harry Mountford as her representative in the arbitration.

The point involved in this case is of great interest to the profession, as the decision resulting from the arbitration will serve to establish a precedent in such matters where the ten-day rehearsal clause leaves events of this nature not clearly interpreted.

O'BRIEN MINSTREL CHANGES

Charlie Vaughn has been appointed manager in place of Danny Shea, and Harry Mack agent in place of Wright Armstrong.

MUSICIANS AND MANAGERS SIGN AGREEMENT FOR COMING SEASON

Wage Scale Set and Dispute Between Unions and Employers Is Over—New Union Recognized by Vaudeville, Burlesque and Picture Managers

Final agreement was reached last week by the vaudeville and motion picture theatre managers and the representatives of the local musicians' union, the Associated Musicians of Greater New York, on the wage scale for the new season, to be in effect until September 1, 1922.

The Associated Musicians of Greater New York is the new union formed by Joseph Weber, president of the American Federation of Musicians, some time ago to take the place of the Musical Mutual Protective Union, whose charter in the Federation was revoked.

The wage scale for the new season was tentatively put into operation on September 19, and amounts to a cut of about seven per cent from last year's scale. Musicians in the two-a-day vaudeville houses receive $52 a week. Last year they got $56. In the large picture houses, like the Rialto, Capitol, Strand and Rivoli, the musicians now get $65 per week, a $5 reduction from last year's scale. In the smaller picture houses, where the admission prices are lower than in the large Broadway theatres, the musicians now get $47 a week. Last year they received $49 per week.

With the final settlement of the wage dispute with the vaudeville and motion picture theatre managers, the new union has been recognized by all the employers of musicians, the legitimate, symphony, burlesque, vaudeville and motion picture managers. The old M. M. P. U. is practically a nonentity in theatrical affairs now.

GALLAGHER AND SHEAN ENJOINED

Ed Gallagher and Al Shean, vaudeville performers, were temporarily enjoined from appearing in any vaudeville theatres other than the Shuberts' by order of Supreme Court Justice Lyon issued last week. The Shubert Theatrical Company sued for an injunction recently on the grounds that Gallagher & Shean had contracted to perform exclusively for them from September 1st of this year until September 1st, 1922. The injunction issued by Justice Lyon is temporary and forbids the vaudeville team from appearing on the Keith circuit or any other circuit until Sept. 1, 1922. Argument on making the injunction permanent will be heard on October 11th.

By their contract with the Shuberts Gallagher & Shean were to get $750 a week, according to the complaint filed. The team was the first to sign with the Shuberts last May, according to the papers filed.

Although Gallagher & Shean have been working in local Keith houses they were advertised in the lobby of the Forty-fourth Street Theatre on last Wednesday and Thursday to appear in that house this present week. On Friday this advertising was removed.

On investigation it was found that the manager of the Forty-fourth Street was in the air for exact information about his bill for the week of October 3rd, and simply took a chance and stuck up the advertising for Gallagher & Shean.

PUBLIC TO BE FILM CENSOR

CINCINNATI, Oct. 2.—After struggling three days with the problem of prohibiting or approving the exhibition of the motion picture "One Arabian Night," Mrs. Evelyn F. Snow, chief of the division of Film Censorship, Department of Education of Ohio, decided upon an experiment without precedent in the annals of film censorship. In explaining her action in approving the picture, Mrs. Snow issued the following signed statement:

"It has been difficult for me to satisfy myself that I had assumed the viewpoint of the public. For this reason I have decided that it will be only fair to make a test of public opinion on the propriety of this picture by showing it for one week in one of our cities, so I have approved the film temporarily.

"BLUE EYES" RE-OPENING

"Blue Eyes," the Lew Fields' musical comedy is rehearsing and will open October 13. John Kennedy will play the part originated by Mr. Fields, while Kathleen Nolan will portray the Mollie King part. Joe Kennedy is the juvenile. The cast was furnished by Louis Hallett.

JOE BROWN IN "FOLLIES"

Joe Brown, the comedian, last seen in "Jim Jam Jems" opened in the Greenwich Village Follies, last week.

EX-HOSTESS FILES BIG SUIT

Miss Helene Shaw, formerly hostess of of the Little Club, at No. 216 West 44th Street, filed suit against Paul Salvin, lessee of the restanrant, in the Supreme Court, Friday, for $25,000 damages for humiliation and injuries she is alleged to have suffered when forcibly ejected on July 31 last.

Miss Shaw was no longer employed as hostess at the Little Club on the day of the alleged attack. She went there as a patron. She alleges that she was seized by the employees of Mr. Salvin, after she had seated herself at the table, and was "with great and unnecessary force and violence" pulled from her chair and ejected from the place. Miss Shaw says that she was struck several blows, and her right arm burned by a cigarette, while her expensive dinner gown was ruined.

"CUTS" FOR VAUDEVILLE

Because he was not given credit for the co-authorship with William Collier of the skit "Nothing But Cuts" in which Collier and Sam Bernard appear in the Music Box Revue, R. H. Burnside will produce the same act for presentation in the Keith vaudeville houses.

The sketch was originally written by Burnside and Collier for the Lambs' Gambol of over a year ago, and it is said that Burnside knew nothing of its being incorporated in the Music Box Revue until the show opened. He immediately got in touch with Sam H. Harris, the producer of the show, and was informed that he would be given credit immediately for his authorship of the skit. When this credit was not forthcoming Burnside made up his mind to present the same act on his own hook in vaudeville. The act will open within about two weeks.

PLAYS FOR UNEMPLOYED

Several hundred persons received a treat yesterday afternoon in Bryant Park when Yvette, the singing violinist, and Eddie Cooke with his saxophone mounted the terrace in the rear of the Public Library, and gave the assemblage a concert. Herbert M. Freedman, a real estate man, took up a collection for the idle men.

THE "HERO" AT SING SING

The prisoners at Sing Sing witnessed a performance of the "Hero," which is running at the Belmont Theatre, Sunday night. The company included Robert Ames, Richard Bennett, Alma Belwin, Fania Marinoff, Blanche Friderici, and Joseph Depew, who appeared by courtesy of Sam. Harris, producer of the play.

MARCUS SHOW FOR COAST

SAN FRANCISCO, Oct. 3.—The Marcus show, "Cluck-Cluck," is booked for the week of November 20th at the Savoy Theatre. Daily matinees will be given. Admission prices will be scaled at a $2.00 top.

FRANK FAY IS BANKRUPT

A voluntary petition in bankruptcy was filed yesterday by Frank Fay, vaudeville actor, in the United States District Court. Fay, who gives his address as No. 118 West Forty-eighth Street, states in the petition filed through his attorney, that his liabilities are $19,700 and that he has no assets.

His personal property consists of his clothes, valued at $100, he said.

Among his creditors, according to the petition, are Frances Fay (Frances White), actress, of 36 West Fifty-ninth Street, who, on August 29, 1917, was awarded a judgment of $2,556 against Fay; Louis Fabian Bachrach, to whom he owes $116; Donald D. Parker, conductor of the Vernon County Club Band, $509; Gladys Bachman Fay, $800; John Merkyl. Actors' Equity, $400; Frank Burbeck, $400; Harriette Keys, $450; Tom Chemeli, care of Green Mills Garden, Chicago, Ill., $250; Jack Lipschitz, tailor of Philadelphia, $250; Jim Toney and Jack Kennedy of 141 West Forty-seventh Street, $350, and Helen Bedeni $1,575, amount of a judgment obtained against Fay.

Fay's financial troubles are largely due to his attempt to send out a show last Summer which he called "Frank Fay's Fables." He engaged his cast and rehearsed for seven weeks, sent out an advance man and was all ready to open when he lost his financial backer. This was responsible for the calling off of the production and salaries for many of the members of the cast and chorus that was due for the rehearsal period were not paid.

DISTRICT ATTORNEY REMOVED

BOSTON, Oct. 1.—District Attorney Nathan L. Tufts of Middlesex County, was removed from office to-day by an unanimous decision of five Justices of the Massachusetts Supreme Court. There is no appeal from their decision. The disbarment of Attorney Tufts by the Middlesex County Bar Association will be asked for immediately and it is believed that criminal prosecution will follow.

Among the numerous charges and findings in the case are "charges seven to thirteen: Mishawum Manor 'shake down'." This is the case in which several well known moving picture men were bled for a sum alleged to be $100,000 as a result of a party given in honor of "Fatty" Arbuckle.

In the Mishawum Manor episode, the justices found that the official conduct and character of Attorney Tufts "render him unfit to hold longer the office of district attorney." Also that he was "guilty of professional misconduct in the performance of his duties," adding that his course of conduct is that which would have been followed by an "astute and cunning district attorney who was an accomplice in a conspiracy" to extort a great sum of money from men shunning notoriety.

HELD ON FILM CHARGE

PITTSBURGH, Oct. 3.—J. F. Martin, a moving picture producer of the Lyceum building, was arrested by constables from the office of Alderman George J. Anderson on a charge of larceny by trick and held for a hearing next Friday afternoon, October 7.

The information against Martin was made by Walter B. Boyce, of 424 Fourth avenue, who alleged that on August 25 last, Martin received from him $580, for which he was to produce a film showing safety first methods. Boyce also alleges that the picture which was to be completed September 1, is still uncompleted and that Martin has made no effort to carry out the contract nor has he returned the money.

MODEL THEATRE TO COST $300,000

Plans for Erlanger's Model Theatre, site for which at Nos. 246 to 256 West Forty-fourth street, was acquired in March, 1920, in a sub-lease contract from the Caesar Theatrical Company, lessees from Vincent Astor, were filed yesterday.

The plans are by Warren & Wetmore and provide for a one-story structure on a plot 125x100 with a seating capacity of 678 in the orchestra and 530 in the balcony. The cost will be $300,000.

MAJESTIC THEATRE SOLD

SCRANTON, Pa., Oct. 3.—The Majestic Theatre of this city, was sold last week by Imperial Theatres, Inc., the former owners, to the Consolidated Theatres Corporation of Philadelphia. The officers of the Consolidated Theatres Corporation having the Majestic in charge are Captain Frederick S. Stover, secretary and treasurer, and Ralph Marlowe general manager of the company and manager in person of the theatre. The house has been entirely renovated and extensively remodeled during the summer season, and will reopen on Monday evening, October 10th, with its first attraction for the season of 1921-1922.

Consolidated Theatres Corporation has adopted the policy for the Majestic Theatre of first class shows running only the best attractions to be secured. The public of Wilkes-Barre will be pleasantly surprised during the forthcoming season with shows of the first magnitude and the same policy is being carried out in all the other theatres under the management and ownership of this rapidly growing corporation.

Among the other houses in this chain are Kenneth Theatre, now building in Philadelphia, a house with a seating capacity of 2,000; the Palace Theatre, with 750 seats, and the Temple Theatre, with 950 seats, both in Berwick, Pa. The company has secured options on ten different theatres in other cities in the State of Pennsylvania, having a combined seating capacity of upwards of 12,000 seats. All of these theatres will very shortly be opened with the best shows obtainable.

The purchase price of the Majestic was $150,000.

BILLIE BURKE REHEARSING

Billie Burke began rehearsals on Monday of the new comedy "The Intimate Strangers," by Booth Tarkington, in which she is to make her return to the speaking stage.

In the company are Alfred Lunt, Glenn Hunter, Charles Abbe, Ada Curry, Adora Andrews, Frank S. Kirk and Nell Barnes.

The rehearsals are under the direction of Ira Hards.

SOUSA RECUPERATING

PHILADELPHIA, Oct. 3.—John Philip Sousa, the famous bandmaster, who has been under the care of specialists at the Huntington Valley Country Club, near here, returned to his home at Port Washington, Long Island, last week. Sousa was taken to the Country Club after a serious fall from his horse there on September 6. His complete recovery is expected shortly.

CLARK IS ARLINGTON MGR.

BOSTON, Mass., Sept. 30.—George E. Clark has been appointed manager of the Arlington Theatre, he was for many years treasurer of the old Castle Square. Al Herendeen has returned to this house as treasurer, he was in the box office for many years at Waldron's Casino. William Landregan will be the assistant treasurer of the Arlington.

"EVERYDAY" REHEARSING

Rehearsals for Rachel Crother's new piece "Everyday" started Monday, with a view to a short preliminary tour of the regular break-in houses, starting in New York early in November playing one of the Shubert houses. The cast includes Tallulah Bankhead, Minnie Dupree, Vincent Coleman, Ann Warrington, Mary Donnelly, Don Borroughs, and others.

JIMMY CONNORS

Jimmy Connors, one of the best known straight men in burlesque, whose picture appears on the cover of this week's issue, is with Hurtig and Seamon's "Tit for Tat," playing the Columbia Theatre, New York, this week. Connors has been with the Hurtig and Seamon firm for the past twelve years and is well known as a producer; produced the show he is with this season. He is capable performer and one of the best dressed men in this class of show business.

BROADWAY THEATRE-GOERS TIRE OF BIG MUSICAL REVUES

Audiences Losing Interest in the Big Expensive Productions Which Did Less Business This Year Than at Any Time in the Past Decade

With the simultaneous closing on Saturday of the Ziegfeld "Follies" and George White's "Scandals," the fortunes of these two and other shows on the same type this year seem to point to a decrease in their popularity.

Although it is conceded that business is bad, the unusually low box-office takings of the "Scandals" and the "Follies" during the last few weeks of their stay in New York point to a much more serious reason —their decreasing drawing power.

For the last three weeks of its stay at the Liberty Theatre, George White's "Scandals" drew an average of only $11,000 a week. The last week of its stay about $13,000 was taken in, but the two previous weeks brought $10,000 each.

The Ziefeld "Follies" has suffered almost as badly for the last part of its run at the Globe Theatre, but has managed to get a little more money than the "Scandals," due probably to its prestige and more favorable location.

The Greenwich Village "Follies" at the Shubert Theatre is just about getting by. Last week it got about $22,000. The show, however, is still only in the first part of its run. The newest entrant into the class started by Ziegfeld's "Follies," the Music Box Revue, reputed to be the most expensive of the lot, is thus far doing capacity business and judging from the reception it received, it has all the earmarks of a sensational hit.

The main reason, according to one well known theatrical producer, for the situation which the extravagant musical revues find themselves in at present, is that they are unbalanced—being weak in the comedy department and overheavy from the production standpoint.

"The success of the 'Music Box Revue,' which is in my estimation as cleverly written a revue as New York has seen in several years, illustrates my point," said this manager. "The show is an exceedingly expensive one from the production standpoint, of course; but if its book were not so clever the extravagant settings and costumes would not be able to carry it over.

"Even the cheapest of these big revues never make up their cost during their New York runs. They depend on the road bookings for their profits. No matter how expensive the costuming or setting, these shows will not have any great appeal if the comedy is weak. Too much money is spent now-a-days on beautiful costumes and scenes. Does the average audience give any more than a passing glance at a costly drop or set of costumes? I have paid particular attention during a performance of the Greenwich Village Follies to the remarks of the people around me and I have noticed that all one number, which cost in the neighborhood of $25,000 brought forth, was: 'That's nice!' More attention to the merits of the book would help much more than frightfully expensive productions."

SHUBERTS GET THE LA SALLE

CHICAGO, Ill., Oct. 3.—With the arrival of Morris Gest and Lee Shubert in this city last week, plans were completed for the Shuberts to take over the La Salle Opera House, of which Morris Gest and F. Ray Comstock have been the lessees for several seasons.

The Madison street theatre will be added to the Shubert group of playhouses on a booking and operating basis. The present house staff will be retained, but the Shuberts will provide all the attractions for the house and will endeavor to keep it in continuous use.

With the necessity of providing attractions for the Garrick, Princess, Studebaker, Great Northern Central, Apollo and La Salle Theatres, the Shuberts have work cut out for them here. They also supply attractions for the Playhouse, which is leased and operated by Lester Bryant, besides playing their latest innovation, Shubert Vaudeville, at the New Apollo.

The opening play will be "Honors Are Even."

EDELWEISS TO RE-OPEN

CHICAGO, Ill., Sept. 26.—A new corporation has been formed for the purpose of reopening the Old Edelweiss Gardens. The place will be conducted along the lines of its former policy, playing vaudeville and cabaret acts. Sophie Tucker, now being featured over the Orpheum Circuit, played the Edelweiss Gardens for four weeks, prior to its closing.

CHANGES IN "JOSEPHINE" CAST

Several changes have been made in the "Not To-night, Josephine" Company, prior to its forthcoming engagement at the La Salle Theatre in Chicago. Madame Florie-Florie, of the Folies-Bergers in Paris, will have the lead, while Helen Grenier will play Inez. Jane McArthur will also have a part.

"BAT" BREAKS CHICAGO RECORDS

CHICAGO, Ill., Oct. 3.—"The Bat," playing the longest run of any attraction in this city, entered upon its forty-seventh consecutive week. It is said that the house is sold for four weeks in advance.

FILM WRITERS IN LIBEL SUIT

Because Frank H. Richardson, of New Rochelle, the author of a book on motion picture projection, made certain statements about a similar book written by James R. Cameron which the latter did not like, Cameron had Richardson arrested last week on a charge of criminal libel. Richardson was released on $500 bail in the Night Court last Friday, and the bail was continued on Saturday when he was arraigned in the West Side Court. The hearing in the case was set for Wednesday of this week.

Cameron charges that after the International Alliance of Stage Employees and Motion Picture Machine Operators had endorsed the book he wrote, Richardson wrote a letter to that organization advising them that the book was worthless. Richardson's letter, Cameron said, called the book a farce and said that it was full of errors. When he learned of Richardson's letter, Cameron obtained a warrant, and Richardson's arrest followed.

ROBINSON PLACES THREE PLAYS

Three plays by Thomas P. Robinson, author of "The Skylark," which ran for three weeks early this season at the Belmont Theatre with Marguerite Sylva in the leading part, have been accepted for production by leading New York producers. Brock Pemberton has accepted one entitled 'The Wind in the Hemlock," and Oliver Morosco has two; one called "The Rebound," and the other "The Copy."

Robinson is a former student of Professor Baker in his "Harvard Workshop" course for playwriting. Several noteworthy successes have come from Professor Baker's workshop. Among them are "Common Clay." "Mamma's Affair," and "Believe Me, Xantippe."

Robinson's "The Copy" is this year's Harvard Workshop's prize play.

Hubert Osborn, another former student of Professor Baker, has had a play of his, "The Puppet Master," accepted for production this year by the Selwyns.

BAD WEEK FOR "AFGAR"

BUFFALO, Oct. 1.—"Afgar" played to only $5,000 on the week here last week.

WAYBURN'S SHOW CLOSED

Ned Wayburn's musical show, "Town Gossip," closed suddenly last Thursday night at the Colonial Theatre in Boston, owing the members of the company about $15,000 in salaries. Wayburn's financial position necessitated the Actors' Equity Association sending $3,000 to its representative in Boston to bring the company back and pay the hotel and board bills they owed. Equity had also sent $1,000 the week before to aid the actors.

Wayburn's troubles started when "Town Gossip" opened in Baltimore on September 5th. The show played to very poor business that week, losing about $10,000. Wayburn managed to get the company to Boston, but business there was also poor, and he found it impossible to get out of his difficulties. The show was all-Equity and from the first the actors and Equity officials aided Wayburn to a great degree by doing their utmost to keep the show going until it could get into New York, where it was booked to open at the Nora Bayes Theatre on October 10th.

The direct cause for the sudden closing of "Town Gossip" was that the new crew of stage hands refused to work unless the outgoing crew, who were leaving that night to join the new Ed. Wynn show, were paid the salaries due them. The company was ready to go on but when it became evident about 7 p. m. Thursday that Wayburn, who was then in New York, could not get the money for them, about $700, the stage hands left the theatre.

Wayburn visited Equity headquarters in New York on Friday morning, and left with the understanding that he would return later in the day with as much money as he could raise to go towards bringing the company back to New York. According to Equity officials Wayburn did not again show up and they wired the $3,000 late Friday afternoon to Paul Dulzell, the assistant executive secretary of Equity, who was in Boston in charge of the show.

All of the members of the company were brought in to New York except two chorus girls, not members of Equity, who joined the show in Baltimore. One of the girls, Jacqueline Hunter, is very ill at the Hotel Lenox in Boston, and the other, Marjorie Morrison, stayed there to look out for her. According to a dispatch from Boston these two girls are without funds and in need of money. The Boston representatives of the Actors' Fund is said to have wired to the New York office advising it of the situation the girls are in.

When seen at his office by a CLIPPER representative on Monday Ned Wayburn said that he was making a great effort to raise enough money to clear off his obligations and get the show started again. He said that the show would be re-written by Otto Harbach, and would probably open in New York in about three weeks, providing he was successful in obtaining sufficient capital.

When told about the case of the two chorus girls stranded in Boston, Wayburn expressed his surprise, asserting that he had known nothing of it, and was under the impression that all the people in his company had returned to New York.

The scenery of "Town Gossip" is being held in Boston by a drayman, who has a claim for about $400 for hauling charges. Anne Spencer, Inc., who made the costumes, have a chattel mortgage on them.

Wayburn's troubles really started before "Town Gossip" opened in Baltimore on September 5th. The week before the opening two men who had expressed their intentions of backing the show "backed out." Wayburn went to Anne Spencer, Inc., and stated his exact position, but the management gave him the costumes despite his financial difficulties. Wayburn ran out of funds at the end of the opening week, but succeeded in obtaining enough cash to pay the board and hotel bills of the company and transport it to Boston.

In Boston Equity put a man in the box-office to see that the actors got their share. The performers expressed their willingness to aid Wayburn, and Equity officials also aided him by not closing the show and advancing money to the actors.

The show was expensively cast, the weekly salary list amounting to about $8,000. In Baltimore there were 82 people with the show and in Boston the roster was cut to 73.

Dulzell, the Equity official who was looking out for the actors' interests in Boston, spoke to A. E. Erlanger over the 'phone on Thursday night, but Erlanger, who owns the Colonial, declared that he would rather let the house be dark than put up the $700 to pay the stage hands' wages.

MGRS. MAY SEND OUT TRAVELERS

At a meeting of the new International Managers' Association last Thursday, a committee was appointed to go thoroughly into the advisability of appointing a representative and of deciding upon a fit candidate for the position of "traveling representative" who may be capable of traveling and handling the problems that may arise in any locality, and also help to create better feeling between the touring managers, the local managers and various labor bodies.

The absence of any uniform rule covering the same situation has given rise to many conflicts on tour and much hard feeling. One of the great difficulties of which the theatrical business men have to contend with in its dealing with labor unions on the road is due to the fact that in ten different places the labor locals have as many different laws to suit themselves and have the power to enforce their conditions. While it is not expected that a traveling representative will be able to bring about a uniformity of working conditions, there is no doubt but that he will be able to straighten out many tangles that have already arisen.

MAY CUT ADMISSION TAX

WASHINGTON, Oct. 3.—Senator Smoot's proposed amendments to repeal the Federal taxes will vitally affect the theatrical business. According to the provisions of the measure a general sales tax of three per cent will be levied on all articles manufactured and used, and while this may not apply to theatre tickets all special war taxes of whatever nature, including excess profits, transportation and admission taxes, would be repealed. In the event that both houses pass the bill, the public will be relieved of the admission tax, and a sales tax of three per cent would be collected for theatre tickets.

PLAY TO GET STOCK TRY-OUT

HAMILTON, Ont., Oct. 3.—Wm. A. Grew, of the Grew Players of Canada, who recently inaugurated the stock star system for Canada, will produce a new play here entitled "Top Hole," which will have its premier at the Grand Opera House. The piece is a comedy drama in four acts and is a golf story in theme. It was written by George V. Dill and Eugene J. W. Conrad. Following the premier of "Top Hole," Mr. Grew is planning to organize several road companies covering the principal cities.

RUSH WORK ON SELWYN HOUSES

CHICAGO, Ill., Oct. 3.—Efforts are being made to rush the work on the Selwyn Twin Theatres, which are to be erected at Lake and Dearborn Streets. The old buildings have been razed and the work of laying the foundations for the twin theatres, has been started. It is planned by the builders to rush the work in order to have the buildings well along before zero weather sets in.

"FATE" FILM SHOWN

SAN FRANCISCO, Oct. 3.—"Fate," the Clara Hamon Smith picture, after a struggle with the courts, was finally permitted to open, and is now showing at the College Theatre. The Arbuckle trial is expected to react unfavorably on the attendance at this house, as the falling off of receipts at most local picture houses is blamed on the public feeling against the film star.

ACTOR INDICTED FOR MURDER

STEUBENVILLE, O., Oct. 3.—Walter Wright, an actor of Wellsville, was indicted for murder in the first degree by the grand jury last week, charged with murdering Samuel Cummings, an automobile dealer, also of Wellsville. Wright is said to have admitted he killed Cummings in order to get possession of the dealer's second-hand automobile.

VAUDEVILLE

SHUBERT BILLS FOR NEXT WEEK

TENTATIVE LIST MADE UP

Shubert Advanced Vaudeville, now in its third week, is commencing to run smoothly. The impracticability of the unit system of shows is becoming evident and was responsible last week for the holding up of the bills for this present week until Saturday.

The bills for the week of October 10th had not all been set when the CLIPPER went to press on Tuesday of this week. The tentative bills, however, for nine of the twelve houses thus far opened are as follows:

Majestic, Boston—Taflan & Newell, Mossman & Vance, Ernestine Myers, Dolly Connelly, Whipple, Huston & Co., Stone & Pillard, Clark & Verdi, Equilli Bros.

Euclid Avenue O. H., Cleveland—Chuckles of 1921, Mr. and Mrs. Mei-Burn, Griff, White Way Trio, McCormick & Regay, Permane & Shelley, Musical Spillers, Ford & Truly.

Shubert Detroit O. H., Detroit—Lucy Gillette, Go-Get-'Em Rogers, Walter Weems, Charles F. Aldrich, Three Chums, Yellow Ticket, Callahan & Bliss, Mario Lo, Belle Storey, Barr Twins.

Chestnut Street O. H., Philadelphia—Ben Linn, Forde & Rice, Billy Swede Hall, Moran & Wiser Revue, Kajiyama, Marie Stoddard, Clayton & Lennie, Torino.

Apollo, Chicago—Ciccolini, Evans & Girls, Dickinson & Deagon, Bert Melrose, Schwartz Bros., Brangk's Horse, Frank Jerome, Pederson Bros., Cecil Cunningham.

Shubert-Belasco, Washington—Kremka Bros., Harrah & Rubin, Francis Renault, Nora Bayes, Libby & Sparrow, Bernard & Townes, Walter Brower, Selma Braatz, Ryan & Lee.

Academy of Music, Baltimore—Shepard & Argentinas, Hattie Althoff & Co., Lipinski's Dogs, Milo?, Hetty King, "Florodoro," Klein Bros., "In Argentina," Bob Nelson.

Sam S. Shubert, Pittsburgh—Ernest's Monks, Harris & Stanley, Novello Bros., Harry Hines, Leona LaMar, Masters & Kraft, Orth & Cody, Charles Richman & Co., Marguerite Farrell.

Liberty, Dayton—Monroe-Fisher Revue, Edgar Atcheson Ely, Billy McDermott, The Glorias, Al Sexton & Girls, Nip & Fletcher, Sailor Reilly, Harper & Blanks, Belge Duo.

DANCE CONTESTS AT REGENT

A series of special championship dance contests, to run for four weeks, will be inaugurated at the B. S. Moss' Regent Theatre on Thursday evening, October 20th On that evening a one-step championship contest will be held On November 3rd, **the next contest will be held,** consisting of an American tango competition. An eccentric fox-trot contest will be held the following Thursday, November 10th, and the last will be held on November 17th, being an old-fashioned waltz contest.

ORPHEUM OPENINGS POSTPONED

Two houses on the Orpheum Circuit have had their opening dates postponed, the Hennepin, at Minneapolis, now being scheduled to open October 16, and the Mainstreet at Kansas City, October 30.

Both houses will adopt the State Lake policy and play "Monster Vaudeville," consisting of nine acts and feature pictures.

GILBERT ON LOEW CIRCUIT

L. Wolfe Gilbert has been routed over the Loew Circuit for sixteen weeks in and around New York, playing Loew's State Theatre October 31. He will do a singing act and will be accompanied by his pianist, Mr. Riley.

NEW ACTS

Cecil Jefferson will open in Chicago next week in a new single minstrel act. Miss Jefferson has been the feature of numerous lady minstrels but has been out of vaudeville for the past few seasons.

Ottilie Corday is rehearsing a new act which has been specially written for her. It is entitled "Polly Comes to Town," and will be under the direction of T. Dwight Pepple. She will be supported by two male assistants.

Hart and Rose, a new act, has been routed over the Fox time.

Margie Catlin and Frank Lieb are showing a new act at the American the first half of this week.

Nat. Renard & Co., assisted by Lillian West in an act specially written called "I'll Tell the King On You," by George Holt (three people).

Irving Irwin (Koler & Irwin) will soon be seen in a new two act.

BLACKSTONE ON KEITH TIME

The Great Blackstone, magician, who had out a road show through Canada under the direction of Augustus Pitou, is now booked over the Keith vaudeville time, under the direction of Bill Lykens.

Blackstone is playing the Grand, New York, the first half of this week and then scheduled for South Norwalk and Henderson's, Coney Island, after which he plays Morristown, Stamford, Bridgeport, New Haven, Hartford, Worcester, Springfield and Waterbury.

Seven people are carried and twenty illusions will be presented in twenty-five minutes.

NEW HOUSE FOR CHICAGO

CHICAGO, Ill., Oct. 3.—A new theatre will be erected at 47th Street and Forestville Avenue within the next six months, according to plans recently completed. The new playhouse will have a seating capacity of 1000 and will be devoted to pictures and vaudeville. It will cost in the neighborhood of $500,000.

MADISON IN FRISCO

James Madison has left for the coast where he will remain until after Christmas as is his annual custom. He will open an office in San Francisco for the time being and transfer his writing activities across the continent. His New York office will remain open as usual.

MORRELL MAY LOSE LEG

CHICAGO, Ill., Oct. 3.—Frank Morrell, the tenor, well known in vaudeville, is seriously ill at the American Theatrical Hospital in this city, suffering from a poisoned left foot. It is feared by attending physicians that they will have to amputate the poisoned limb in an effort to save his life.

ORCHESTRA ACT FOR VAUDEVILLE

Bennie Davis and Ray Miller's "Black and White Melody Boys" are rehearsing a new act for vaudeville and will be booked by Lew Leslie around New York in the near future; both attractions will double the "Follies Bergere," where they are now appearing.

NEWCOMBE IS ORPHEUM MANAGER

OAKLAND, Cal., Sept. 26.—Lee Newcombe will take up the duties of manager at the Orpheum Theatre here commencing October 2, replacing George L. Allen, who will manage the Clunie at Sacramento and the White at Fresno.

JESS DANDY FOR VAUDEVILLE

Jess Dandy, who closed last week with the "Just Married" company, is going into vaudeville in a new act called "A Three-Handed Game." In the cast with him will be Ida Stanhope and Harold Vosburg.

WESTERN ACTS ARE CROWDING BROADWAY

BOOM REPORT THE MAGNET

New York is overcrowded with vaudeville acts who have for the most part never been east of the Mississippi, drawn East by the reports of the boom in vaudeville through the competition set up by Shubert Advanced Vaudeville. The try-out houses are at a premium just now, both in Greater New York and the nearby towns.

Many of these acts have already returned to the West, soon seeing that the accounts of the boom were mostly over-colored.

The great majority of the Western acts are practically of the same types as those which play in the East, and show nothing new or novel. Consequently, the booking offices are not anxious to buy them in preference to the Eastern acts.

INNIS BROS. FOR VAUDEVILLE

Innis Brothers who closed last Saturday in the Ziegfeld Follies, will open in vaudeville shortly, doing their old act entitled "Five Men About Town," which they will prepare with some new material added to it.

Although they signed with Florenz Ziegfeld for the entire run of the Follies, their work as comedians conflicted with that of other features in the show and they put on a dancing specialty, using their novelty violet ray lighting effect which they originated; this was the first dancing they had done in eight years. The show was recast for the road and they signed a favorable agreement releasing Ziegfeld from the contract he had signed.

MANY DOING SAWING ILLUSION

Madame Herrmann is to present the illusion of "Sawing A Woman in Half" in the B. S. Moss houses and possibly in other Keith booked houses.

The illusion is in the course of construction and will be presented shortly.

P. T. Selbit, who is presenting his illusion on the Shubert time, has had three others constructed, which will be presented by other magicians under Selbit's direction, in the Shubert theatres.

SOBEL BENEFITS AT HOSPITAL

Nat Sobel is putting on, alternately, at the Ward's Island Hospital and the King's Park State Hospital, each week, a benefit entertainment consisting of ten acts of vaudeville for the inmates of the two hospitals. The work done by the actors is entirely voluntary, and, for the most part, are under Mr. Sobel's management.

GROTH ON VACATION

Emil Groth, manager of the Coliseum, took a week's vacation last week, being too busy all summer to do so. Mr. Rittenberger, of the Moss office, managed the house during his absence.

POWERS IS ANDERSON MGR.

LOUISVILLE, Ky., Sept. 30.—Jimmy Powers is now managing the Mary Anderson Theatre which plays Keith Vaudeville. Powers was transferred from the Hippodrome, Cleveland, last week.

KING IN NEW ACT

Charles King, who appeared this season in George White's "Scandals," will open in a new act in Shubert vaudeville on October 3rd.

LOEW HAS NEW BUFFALO HOUSE

Marcus Loew will open the State Theatre in Buffalo, October 17 or 24. It will be his one hundred and thirty-third theatre.

ROLFE RETURNS TO VAUDEVILLE

B. A. Rolfe, who formerly was associated with Jesse L. Lasky in the production of big time vaudeville musical acts, and has also been more recently associated with motion pictures and other ventures, is back in vaudeville and breaking in a new musical act in which he is appearing at Poli's Sprigfield this week.

The act is described by Charles Maddock, the producer, as a "Spectacular Extravaganza," and necessitates the services of fifteen people of whom, in addition to Rolfe, George Wiest and Jane Le Veay are featured.

SHUBERTS GET PARSON'S

HARTFORD, Sept. 24.—Parson's Theatre here, which has always played legitimate attractions, being used for the main part, by Dillingham premieres, has been acquired by the Shuberts. Mr. Gilbert, formerly manager of B. S. Moss Regent Theatre, in New York, is general manager and press representative of the house.

The Shuberts will in all probability use the house for vaudeville attractions. There is no big time vaudeville theatre in the city, Poli's playing split week attractions, booked through the Keith office, being the main vaudeville house here.

BEVERING TO BE ASST. MGR.

CHICAGO, Ill., Oct. 3.—Robert Bevering, treasurer of the Palace Music Hall, will transfer his activities to Kansas City, where he will be assistant manager of the New State Theatre, the Orpheum Circuit's newest vaudeville addition. Will Singer, brother of Mort H. Singer, has been appointed general manager of the Kansas City house and has already commenced his duties. Bevering will depart late next week for Kansas City. His successor at the Palace Music Hall has not as yet been announced.

BROOKLYN RIVIERA OPENS IN NOV.

The remodeling of the Riviera Theatre, which will be under the direction of the Keith-Moss organizations, is rapidly nearing completion and will be opened in November. The theatre, which is at St. John's Avenue, in Brooklyn, will have a seating capacity of 2,500. It will play six acts of vaudeville and motion pictures, changing bills on Mondays and Thursdays. Danny Simmons will book the house.

NEW PANTAGES BOOKINGS

CHICAGO, Ill., Oct. 3.—The Pantages Circuit has secured booking franchises for the Waterloo Theatre, Waterloo, Ia., and the Capitol Theatre, Marshalltown, Ia., formerly booked by the Gus Sun Circuit, from this city. Both houses will open next week with Pantages' Policy. The new additions will play split weeks. Charles E. Hodkins, general manager for Pantages' eastern offices, left to-day for Hamilton, Canada, to attend the opening of the New Pantages theatres in that city.

"CLOWN NIGHTS" RESUMED

"Clown Nights" at the N. V. A., were resumed Wednesday of this week and "Bohemian Nights" will again be in vogue starting Sunday, October 9, at which time a supper, vaudeville show and dancing will comprise the entertainment.

The weekly dances on Thursday nights will have this season's inception October 13.

"SHOW GIRL" ROUTED

CHICAGO, Ill., Oct. 3.—Harriet Hosmer announces that her new vaudeville production, "The Show Girl," will open next week at the Miles Theatre in Detroit, with a tour of the Pantages Circuit to follow. Miss Hosmer's attraction is at present in rehearsal in Detroit.

MACOLLUM FOR VAUDEVILLE

Barry Macollum will begin a short vaudeville season next week in a comedy sketch of Irish life.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Anyone who can't get more than their money's worth at the Palace this week is mighty hard to please for the bill is an exceptionally good one and a decided improvement over last week.

Bill, Genevieve and Walter provided novelty in the opening position with a cycle riding act in which the unicycle tricks of Walter were the outstanding feature and won decided applause; took bows at the finish to decided approbation.

Pietro took care of the hoodoo second spot in a showmanship manner as in a white broadcloth dress suit he played the piano accordian as only Pietro can. He took a legitimate encore.

Edith Taliaferro, in "Under the Same Old Moon," has a cleverly constructed vehicle in which to display her histrionic ability in several different characters. Miss Taliaferro has a piquant, charming and dainty personality as she with Dresden china deftness and the essence of refinement, presents the various characters she portrays, but she does forget her dialect at times; for detailed review see under New Acts.

Fenton and Fields were a decided hit with their clean blackface hokum,—but good hokum. There were some gags not heard around here by the reviewer, several bits and pieces of business evidently original with these boys, and a lot of tomfoolery that was heartily enjoyed and a laughing hit with those assembled. The act was not too long, the dancing very good and the team stopped the show. Not only is the opening bit, the Italian singing behind the drop and the appearance in blackface a scream, but the finish is strong and the act does not weaken anywhere; the line "Mr. Gallagher," was quite funny.

Gertrude Hoffman, in a mammoth dance production, including the services of over a dozen dancers, closed the first half. Much credit should be given to Miss Hoffman for her untiring efforts to give the American dance stage something new, constantly trying to improve present novelties, and her untiring efforts for the advancement of the terpsichorean art. The production, however, in the opinion of the writer, who has been watching Miss Hoffman for quite a number of years, does not measure up to some of her former successes, especially Gautier's "One of Cleopatra's Nights," which was so wonderfully presented under a name which for the nonce, the writer fails to recall.

There are several very good dances presented, one of the most striking being the classic, "Shaytan's Captive."

Although all of Miss Hoffman's admirable showmanship was brought into play at the conclusion, the act failed to get the applause her former offerings have always received; reviewed in detail in another column.

Leo Carrillo opened the second half and made as many apologies as he told stories, the amusing part of which is that the apologies are now as familiar as the dialect tales, the imitations and other bits. When a reference was made to the leader of the orchestra, Owen Jones, playing a "heavy" on account of his moustache, Jones was the only one who laughed. Carillo has a wonderful personality, charm, directness of manner, bearing, and a surety of poise that is commanding. He knows how to handle an audience, but for a star, is sadly in need of new material and Carrillo knows it.

By far the best thing in the act was the recitation "Soissons," which was delivered in faultless style with admirable diction, enunciation and keen dramatic sensing of values.

Paul Whiteman and his Palais Royal Orchestra was a sensational hit stopping the show cold and being forced to take several encores; see under New Acts.

Rome and Gaut held the next to closing spot well and were a hit and "Shadowland," reviewed before, closed the bill.

H. W. M.

RIVERSIDE

A bill that is a vaudeville show and the house sold out shortly after two o'clock. Chong and Rosie Moey, late of Jos. Howard's "Ming Toy Revue," opened the show, presenting their version of American songs and dances. Their Oriental costumes were colorful, as were their offerings, which went over well and made an opening act far above the ordinary and suitable for any spot.

"The Dark Cloud of Joy," Bill Robinson, in the second spot has added considerable polish to his act, which is similar to that done by other colored performers who can dance. His dancing was clever and his stories and monologue also registered well.

Jean Granese and her brother Charlie and an unbilled assistant, put several ballads over in their novel manner, the two men playing Wops who came up from the orchestra. The comedy that ensued in spots was the usual stuff done by two Italians.

Cecil Mason and Bernie Shaw have a pleasing routine of songs and dances in their act entitled "After a Girlie," which follows out a story for the first part of the skit. One of the girls plays the part of a boy which she does very well, courting the other girl at times, and singing in a fair sort of falsetto voice that kept some of the audience guessing as to her real sex, which she revealed when she took off her derby hat displaying a wealth of auburn hair.

Bert Baker and Company closed the first half with their one act farce entitled "Prevarication," written by Baker. The locale is an office and Baker as a happy-go-lucky sort of business man, spends the night out in company with an old girl friend who visits him at the office the next day. The wife also pays him a call. Innumerable laughs were supplied when he carefully tells his wife no end of lies, implicating his partner in some of them. The wife and the girl flit in and out of the office and the situations that arise are generally straightened out by Baker only to get himself into another jam. At one time he sings a song to his partner in his wife's presence, conveying a message and finally kisses the girl, while his wife is in back of him, the audience roaring.

If the act of Harriet and Marie McConnell did not have the master hand of Hazzard Short in its presentation it might have proved a rather tiresome singing act despite the two good voices. The girls have a repertoire that is hard to get over in vaudeville, most of the numbers being ballads, classical songs and some operatic excerpts. The gowns, the piano carefully arranged with flowers, and a baby spotlight, the gold colored scrim drop and the gold cyclorama drop in the background, two of the numbers being done with one of the girls being seen through the scrim, all showed the hand of an expert. Vocally, the girls are excellent.

The petite and lovable English comedienne, Daphne Pollard, in the next to closing position, kept the audience expectant and on the edge of their seats every minute that she was on. From the minute Miss Pollard made her initial appearance, with her peculiar bustle and old fashioned Grecian bend walk, she was funny, the comedy being novel and refreshing. Her costumes are a show in themselves, quaint and reminiscent of the Cockney maid of twenty years ago or more. The Oriental scene was a knockout with the aid of the Bobby.

Jeanette Hackett and Harry Delmar closed the show, presenting their new offering "The Dance Shop," with the aid of five or six girls. The routine of songs and dances is excellent and the act scored excellently.

M. H. S.

WINTER GARDEN

In the attempt to furnish a fine show, the Messrs. Shuberts are presenting this week a bill at the Winter Garden that is much too long, the last act going on at 5:45 P.M.

Sensation Togo opened the bill with some fantastic juggling. He finishes up with a most sensational feat by ascending a cable slanting upward to the ceiling of the house. He got a tremendous round of applause, and for encore ascended again blindfolded.

Hager and Goodwin sang comedy numbers well. One of the boys accompanies on the piano. Rarely is so good an act on number two spot.

Emily Ann Wellman, with Richard Gordon and Co. in "The Actor's Wife," got a poor start. Something was wrong with the setting of the act, and it was delayed five minutes before the curtain rose. The act deals with the actor's jealous wife, she nags at him and upbraids him for making perfect love on the stage, wanting all the attention herself. Her nagging finally drives him to the verge of leaving her—and he does. For reasons unexplained, he becomes a drunkard and ends in the gutter. He is arrested and immediately released on bail through his manager's efforts. He finally does a come-back, divorces his wife and marries the woman his first wife objected to—while his first wife in return marries the stage electrician—what a denouement! Miss Wellman was seen to fine advantage in the role. She is an excellent actress and scored a personal success.

Du-Calion, reviewed in these columns last week, has been retained at this house for another week. He is an all around performer, knows how to put over lines, does acrobatic stunts on a ladder, and plays the violin, in short he lives up to his billing as "A Frightfully Silly Ass." He went over strong.

Bert Clark and Flavia Arcaro were on before intermission. What an accomplished artist and comedian he is,—he can make his audience laugh by just raising his little finger. Moreover, his humor is clean and legitimate. He is very ably assisted by Flavia Arcaro. She is tall and very physical in appearance, making a striking and perfect foil to Clark's short stature. Miss Arcaro brings back recollections of Wagner's "Valkyries."

Palo and Palet described as "The Musical Buffons," were on after intermission. They play several instruments, the most notable one being the accordion—they are really masters at this instrument and play with a technique and clearness of tone rarely heard before.

Llora Hoffman, billed as the "Statuesque Prima Donna," is to be warmly praised. Rarely do we find prima donnas with a delightful personality, good looks, and a clear-toned voice as hers. She sang an operatic aria, and several numbers specially written for her. She was a delight all through, and scored tremendously.

George M. Rosener in "The Anthology of an Old Actor" had a difficult spot to fill, and in spite of this handicap held the audience to the very end. He does some remarkable character impersonations, and the first part of his act is replete with laughs. He was to do several encores.

Marie Dressler, John T. Murray and Co. in "Moments From the Winter Garden," were on at 5:30 p.m. The audience was pretty well tired out by this time, but in spite of this they laughed heartily at the travesty on Ethel, John and Lionel Barrymore doing a scene from "Hamlet." The finale entitled "Opera as 'Tis and 'Tisn't." was a scream.

William Horlick and Sarampa Sisters closed the bill with classic terpsichorean exhibitions.

FORTY-FOURTH ST.

There were quite a few changes on the program at the Forty-Fourth Street Theatre this week, and the acts were not evenly balanced.

Taflan and Newell opened the bill with a combination of singing, dancing, and instrumental playing. Winding up in full stage with clever gymnastics. A corking good opening act.

Mossman and Vance, two boys in dress suits, were on number two. They do a dancing act, intermingled with some snappy singing numbers. They wind up with some lively stepping. They were well applauded.

Ernestine Myers and Co. with special hangings and cyclorama, in "Dance Creations," has a clever dancing act, but it needs a little more rehearsing to achieve perfection. The act opens in one, with an introduction by the Misses Lovey Lee and Alice Weaver, the curtain then rises discovering Miss Myers in a Watteau pose, with a man dressed in said period singing to her, after which she does a toe dance. Toe dancing does not show Miss Myers to the best advantage, she is a trifle too tall for this sort of dance. She is at her best in the Spanish and Oriental dances. The Oriental number is the one that needs rehearsing, there is beautiful setting for it but the characters are grouped poorly, and dance helter-skelter. The act was nevertheless well liked and Miss Myers got a bouquet of roses at the finish.

Clarke and Verdi, with their "wop" dialect were a ray of sunshine in the fourth spot, they created the initial laughter of the bill. The boys are much funnier than the last time this reviewer saw them. They were a riot.

Whipple and Huston and a company of twelve, have a very unusual offering entitled "Time." The act opens in the darkness, for they are supposed to be groping in the darkness for new material. Father Time is suddenly heard speaking to them, he advises them to play life as it is. The curtain then arises showing a street setting that was very cleverly staged. They then present bits of life very realistically portrayed. They are ably assisted by a jazz band and capable company. With a little condensing the act will be a wonder.

Mullen and Coreli were on after intermission. The act consists of some good comedy patter, and a clever combination of funny acrobatic stunts and dancing.

Dolly Connolly assisted by Percy Wenrich, the composer, were well known by the audience as they received a round of applause on their respective entrances. A cycle of songs written especially for Miss Connolly by Mr. Wenrich was very well rendered. She has a unique way of putting her numbers over and a very pleasant mezzo soprano voice, and Oh! what an accompanist Mr. Wenrich is. The transcription of the intermezzo from "Cavallera Rusticana" is a very clever piece of work and was well sung. In fact we think it is the best number in the cycle. "Shores of Minnetonka" and "Honey Love" were rendered for encores. Their act although not having a special setting is the classiest one on the bill, and scored tremendously.

"The Kiss Burglar" unprogrammed, is a condensed form of the production seen on Broadway several years ago with Fay Bainter. There are a couple of comedians in the act who manage to get a lot of good laughs out of the situations and they get them through legitimate delivery. The second scene in the boudoir where the diamond is to be stolen and instead a kiss is taken is an uproariously funny scene.

A. Robbins, the instrumentalist, doing imitations of inumerable instruments is a scream from start to finish. The props he uses are most cleverly devised and he registered tremendously. Despite the late hour he held the audience.

Equillo Brothers closed the bill with some amazing acrobatic feats.

M. R.

Harry and **Kittie Sutton** have signed up for a year over the Loew Time, begining next month.

VAUDEVILLE

COLONIAL

Hurio, an athlete of splendid physical development, did a number of feats on the Roman Rings and looked classy in a costume of blue and white with gilt sandal-shoes and a gilt belt; went over nicely, opening the show.

Alton and Allan were weak in the second spot; they should sing less and dance more.

Wm. Cressy and Blanche Dayne were a laughing success in the typical Cressy playlet, "The Man Who Butted In." Cressy is sure-fire when it comes to humor and Blanche Dayne is a capable and able foil. Marion Hodges should be mentioned as she did the "bit" allotted to her admirably and certainly looked the part of the boob stenographer in the small town, Cressy referring to her facetiously as "the mental giant." Cressy generally writes quiet conclusions to his acts and the present act is no exception to the rule. This does not make for strenuous applause returns, although the act took a couple of curtains to good hands and was thoroughly enjoyed and appreciated, holding the attention nicely throughout.

Bert and Betty Wheeler presented the, in these columns, oft reviewed act, and stopped the show cold, receiving the Colonial Cadence Applause. The offering still contains a number of rough, and to an audience of class and refinement, objectionable features that could be easily eliminated without spoiling the act one whit.

Karyl Norman, "The Creole Fashion Plate," with a number of new gown creations that were gorgeous and in which he looked most effective, made an unqualified hit and took several encores. Norman has not his material arranged, or rather routined, as well as he might. For instance, one of his best numbers is used for an encore and could easily stand an earlier place in the turn where it would be a punch. Although a punch where it is, nevertheless, a number in the gallery, thinking the turn over, started to walk, forcing the Creole Fashion plate to say "just a moment boys, I have some more songs." The French girl impersonation in which an American number is sung, is clever and the costume stunning.

Following Intermission and the usual screened nothings, Harry Carroll and Co. in "Varieties of 1921," literally tied the show in knots, and what the Bennett Twins did to the Carroll Revue was a shame—they literally wrecked it. These two girls will surely be heard of on Broadway in a production, for any two girls in a revue embracing the services of twelve people including Carroll himself, as well as Grace Fisher and Harry Laughlin, who can absolutely stop the act "cold" not once but four times by actual count, can make any audience, even a three dollar one, sit up and take notice. We lost count of the number of times they sang "The Old Swimmin' Hole" and stopped counting the number of bows and recalls that were taken. Carroll was forced after several encores to make a speech, and the audience were then not satisfied until the Bennett Twins sang the song again.

The Four Mortons, undaunted by the terrific hit of the preceding act proceeded to land their usual wallop, Sam getting many laughs and hands on his dance, Martha's peculiar type of physical and facial beauty being a decided asset and Kitty and Joe making this second edition of the famous Four Mortons, as much of a hit as the former Four Mortons were a score of years ago or more.

In the next to closing spot they easily held their own and were appreciated to the fullest extent.

Emile and John Nathane, in their classy gymnastic act, were a good closing act to a very good bill of quality and merit that packed the house, every seat being sold and a number standing at the rear. We have reviewed the gymnastic turn in detail several times. H. W. M.

SHOW REVIEWS

81ST STREET

The Sheffield Dancers, an act consisting of a series of difficult Russian ballet steps, performed by some of the late members of Anna Pavlowa's Co., opened the performance. The participants in this offering have spent much time in attaining the mark sought for, and demonstrated their versatility to a large audience.

In the second spot came Young and Wheeler, two men who show class, and ability, in putting over a violin and piano concert act. While the pianist is very capable, he plays a little too loud for the violin. Both men are artists in their line, and did some very acceptable work. There was a spontaneous outburst of applause which continued until the gentlemen obliged with an encore, consisting of an old time song, with a violin obligato much resembling the mocking bird.

Stephens and Hollister had a sketch that literally took the house. Leona Stephens, besides being one of the most attractive girls we have seen for quite a time, did some of the fastest and cleanest comedy going, and was ably assisted by her partner, Len D. Hollister, a gentleman with a dry sense of humor, which is used to its best advantage in the offering. The act hasn't a risque line in it, and is chock full of legitimate laughs which are put across in regular style. Miss Stephens has a beautiful voice and stopped the show with the song "Molly." She was forced to repeat the chorus, and, at the end, was given a substantial and emphatic hand, which was warranted. A fine act with plenty of laughs and lots of style.

Lou and Jean Archer, presenting "Tailor Made," have some new costumes, which, while on the same order as before, are more beautiful. Lou Archer acts as the costume designer for all of the Broadway productions, while Jean Archer plays the manikin. The couple dance and sing as well. Their interpretation of two "tough" kids from the Bowery was amusing, but mild. The offering was well received.

Basil Lynn and William Smythe had no difficulty in holding down the fifth place. One of the men does an English fop in a comedy way, while the other represents a straight man. The straight man has a pleasing voice, and sings an Irish ballad that is perhaps a trifle too long. The comedian is the type known as slow-witted, waking up to the point of a joke after it has been forgotten. He caused much mirth, but he also showed that he had a more serious vein when he "talked" the song, "I'm Always Chasing Rainbows." The act, after it had once started, was a riot, and finished up with a bang.

Arman Kaliz & Company presented "Temptation," an allegorical operetta in seven scenes, to an enthusiastic audience. The story is of a man who is at the cross-roads of life, and is trying to discover which way he wants to go, with Virtue, or Vice. Girls representing Vice, Passion, Chance, Extravagance Intoxication, etc., ad infinitum, tempt him, Passion finally getting him. From thence he takes the audience, through the medium of exquisitely gowned women, beautiful stage settings and lighting effects, with him on his excursion through Vice. Finally, after everyone else is through with him, Virtue gets him, and the sheet goes down. Tumultuous applause was the result of this exceptional offering, and Kaliz walked away with the hand of the performance. D. S. B.

"FABLES" OUT OF BILLS

Aesop's Fables, billed at both the Palace and Colonial Theatres, were not shown on Monday of this week, probably due to the length of the bills.

ROYAL

Anita Diaz's Monkeys opened the bill. The usual monkey act, with a lot of comedy forced into it. The finale was well put over, four monkeys spinning barrels with their feet.

Rolls and Royce, a man and woman dancer, lost the value of their act because of the orchestra, which was poor. Each piece played its own particular sheet, and the discords which followed caused much laughter on the part of the audience, and incidentally doing much to harm the very good work of the two performers.

Raymond Bond offered a rather draggy offering in the form of a sketch. He was assisted by an attractive young woman, who worked hard, but did not accomplish much.

In the fourth spot came Rome and Gaut, playing to a S. R. O. house. The two were a riot when they hit the boards, and, with their respective sizes as a comedy element, aided by their material, stopped the show. The biggest bunch of nonsense that could be packed into twelve minutes is their act.

Ray Raymond and Company had a neat singing, playing, dancing and talking act which went a long way towards pleasing an already amused audience. A novelty is used in the way of three pianos, which were all played at one time, by three charming young ladies, who did their work well, showing technique, as well as ability. Two sisters did the dancing, and were very good. Raymond has a pleasing voice, and is wise in the choice of his numbers. The act went over well.

Claudia Coleman opened the intermission with her few little impressions of women met every day, with the aid of a few hats. Her impersonation of the "goile" in the music department of the ten-cent store was very amusing, and she closed with a demonstration of a chorus girl singing a popular number.

The Avon Comedy Four were the howl of the performance, using their famous restaurant kitchen scene. Smith and Dale, the originals, have taken two boys to aid them. One is Sammy Mann, who is as good a singer as any we have heard recently. He stopped the show with one of his ballads. However, Sammy should not bend his knees in the manner which he uses at present. He has a fine voice and uses it exceptionally well. At the conclusion of the act Joe Smith announced that the two boys were new, and hoped that the audience liked their work, asking them to give the boys credit. The four closed with a burlesque parody on Tosti's "Good-bye." A scream that stopped the show again.

Jim McWilliams, with his lecture on opera, went over big. He does the unexpected, keeping the audience seemingly one step ahead of him. McWilliams has some good material, and knows how to put it over in suitable style. He also was a riot, and, while he didn't start off fast, he ended up with a punch that set the house whistling for him.

The Novelty Clintons closed the bill with a jumping act, with a little juggling thrown in. The man does the work, while the woman assists, holding the hoops for him to jump through, talking to the audience the while. The man jumps over four screens placed in a line, cuts an apple on a knife blade while hopping over it, and jumps through a hoop. The act pleased and was rewarded for its efforts. D. S. B.

RECORD SALARY FOR FAY MARBE

Fay Marbe will receive the largest salary ever paid on the Loew Circuit when she will appear at the State Theatre, week of October 10.

NEW ACTS

(Continued on page 12)

GERTRUDE HOFFMAN

Theatre—*Palace.*
Style—*Dancing.*
Time—*Forty-four minutes.*
Setting—*Special in "One" and "Three."*

Gertrude Hoffman's dance spectacle is a pretentious offering that received its initial impetus through the presentation of a classic gem of the art of Terpsichore and the genius of Miss Hoffman in the staging and execution.

Assisted by Leon Barte "Shaytan's Capture," which is the equal of anything in this line, either here or abroad, was presented; the story being of "The Arabian Nights," created and arranged by Michel Fokine.

Shaytan, the Evil Spirit, during the absence of the master, enters the Sheik's Harem, disguised as a seller of precious stones. Casting his evil spell on Zeraida, the Sheik's favorite, he carries her away in his jewel chest. When he arrives at his mountain retreat he opens the chest, feasting his eyes on the stolen treasure. His advances being repulsed, he vents his fury by lashing Zeraida unmercifully. To escape further punishment, she dances for him, whereupon Shaytan casts aside his whip and removes her chains. She tricks him into the chest and locks it, dancing on top for joy at her release. Her jubilation being interrupted by Shaytan's furious struggle, she further secures him by chaining the lock of the chest with her cast-off shackles and dashes away to return to her master, followed by the raging Shaytan, securely imprisoned in his own jewel chest. Leon Barte looked and acted the part well and Miss Hoffman danced entrancingly, superbly, and with spirit and abandon in a most impressive manner, this being to the writer the best part of the act.

Following was a Beethoven Contre Dance by Misses Dewees, Anderson, Kligge and Zackey, a Holland Dance by Harriet Fowler and Carlos Conte, and "Pas Espagnol," by Miss Hoffman and Leon Barte. The costuming was wonderful and the creation artistic in the extreme.

Solo dances followed by Ruth Zackey, Ernestine Anderson and Ferrol Dewees. The efforts of Ruth Zackey following threatened to stop the act, the individual efforts of the girl receiving much applause.

A Japanese drum dance by Yashushi failed to hold attention.

Miss Hoffman and Leon Barte in a Strauss waltz were superb, showing grace, light, airy rhythmic appreciation of the musical cadences; this was a hit. "Toy Soldiers" by Ann Corbin and Carlos Conte, failed to get much, but the "Peacock's Mirror," by Emma Kligge, was much better and drew a hand.

In the Tango Variations by Leon Barte some clever dancing was displayed; unfortunately Barte during one of the steps, fell, but artist that he is, immediately assumed a graceful pose and "covered" nicely.

"Scene Dansant" by Catherine Gallimore and Carlos Conte was followed by Harriet Fowler and Ann Corbin in solos. Miss Corbin is a strikingly beautiful brunette with a superb figure. She looked very effective in a short dress of metallic blue ornamented with pearls and brilliants.

For a conclusion a mazurka created and arranged by Michel Fokine, Gertrude Hoffman and Leon Barte proved to be a Russian dance of the style formerly presented by Fokine himself. It was artistically staged, beautifully costumed and well executed. H. W. M.

VAUDEVILLE

JEFFERSON
(Last Half)

Chandon Trio, two women and a man opened with a classy aerial act. The younger woman opened with a toe dance and later the other woman went aloft and most of the subsequent business was done by the other two on rings, etc., suspended from her neck.

Carney and Rose in the second spot furnished some light and clever entertainment. They have a drop depicting a lake and the girl enters through a bathing house in bathing costume. In the dialogue that follows she cries and tells him that she married some one last night but doesn't know who, as all hands were more or less soused. In the last half of the act she reappears in a dress minus a back and they learn that they married each other the night before. The man filled in one of the intervals with a song done in good voice and they close singing a duet. The act moved along smoothly and received a fair hand at the finish.

Harriet Marlotte and Company have a sketch containing many laughs. The action takes place in a small town hotel and a woman arrives there having the same room that her husband, a traveling salesman, has had in the past. A maid in the hotel, who plays an old maid, rather shabby, wise and funny supplied no end of laughs by her intrusions into other people's business. The woman is visited by a doctor who is an old friend of hers and when her husband arrives later the chamber maid who mistook the doctor for the woman's husband spills the beans by telling the husband that he isn't the only husband, etc. When the man demands an explanation from his wife the maid comes to the rescue and tells of the numerous wild parties he had held in the same hotel.

Frank Ward opened with a nut song, the first part of his act was concerned with his "crazy," stuff monologue. Toward the end of his act he put on a pair of miniature dolls, one on each hand and using two of his fingers for their feet he gave an imitation of the different dance steps done by many dancers.

Roy La Pearl and company, three men, one straight and two as wops are an act that could make their offering better by singing more. La Pearl opens in two as an acrobat ready to do some stunts when the rings he takes hold of come down to the floor. He argues with some one in the wings, apparently the stage manager, and later two Italians appear. The act goes to one and the comedy comes in when the wops get into action with their funny talk. Toward the close of the act La Pearl and one of the wops revealed a pair of wonderful voices and there doesn't seem to be any reason why they shouldn't use them more.

The Spirit of the Mardi Gras Revue have an excellent jazz band that plays unusually well, clad in Pierrot costume. Three girls did a fast routine of dances and songs above the ordinary, all of the numbers being well received and the act scoring a hit.

Harry Breen in the next to the closing spot held them in easily with his nut act which went over as usual, almost stopping the show.

Rene Roberts Revue, two men and a girl, closed the show, one of the men filling in the interludes with songs and the girl offered a variety of dances well done.

M. M. S.

CITY THEATRE
(Last Half)

Herman Bros. opened the bill with some trick falls, balancing and acrobatics. The two are dressed as little boys, and in the opening, are blowing up a balloon. After it has burst, they go into their act, which was done in an amusing way.

Singer and Booth, using some old wheezes and gags held down the second spot. The act had to do with the eternal scuffle and argument of married life, and the performance bored the audience.

Chisolin and Breen, in a neat comedy skit, got over well. The plot is written around a soldier, who is reported dead. He returns, however, to find that his girl is married to his enemy, and the auto-lock, which he invented before the war, has been appropriated by the father of his girl. He is broken hearted, but cheers up when he finds that he is a partner in the lock venture, and that the girl is single.

Hal and Francis did some hard work which was very well received. A singing and dancing turn, with a mighty good girl singer.

The Musical Johnsons were the hit of the performance with their xylophone exhibition. The two are excellent in this work, and pleased the entire house. The girl has a beautiful voice and uses it to splendid advantage.

Gaylord, Lancton & Co., two girl "Coon-shouters," and a man who acts as the manager who puts them off the stage. Very amusing, and unusual diversion.

Murry Voelk has a good voice which he uses in a pleasing manner. His comedy was not so good although well received.

"Ye Olde Shoppe" closed the bill.

D. S. B.

PROCTOR'S 58th ST.
(Last Half)

On Thursday night this house was packed to the brim, and in spite of the receptive mood the audience seemed to be in, few of the acts scored to any marked degree.

Jean and Arthur Keeley opened the bill. Theirs is a bag-punching act, winding up with a mock prize fight. This bit brought forth laughter.

Mildred Parker followed. She is a cross between a violinist and a fiddler, by that I mean that she starts off playing seriously enough, then out of a clear sky breaks in to contortion, shakes her head dishevelling her hair, and burst into jazz. In spite of her faulty tone production and lack of technique, she managed to "kid" the audience along, thereby winning applause.

Lowry & Prince won the audience from the start. They begin their routine with a song and dance. Miss Prince exits to make a change leaving Lowry alone to tell some gags. The material seemed to be funny enough, but, part of it failed to get over, due to faulty delivery. We hope Lowry will remedy that in time. They also did a Chinese number that went over big, getting much laughter and applause.

A Dress Rehearsal was on number four. This act is supposed to be a travesty on melodrama. It opens in one discovering the "author" introducing his cast to the audience, said "author" then steps from stage taking a seat in the orchestra, and watches his meller unfold—every now and then he interpolates some funny lines and directs his players, the plot grows hotter and hotter until finally every one in the cast gets shot! This act no doubt, started out with the idea of being funny; it is a sorrowful mess of hokum.

Marie Gasper, assisted by a pianiste, was next to closing. This is the featured act of the bill, and did not fare so well. Miss Gasper has a pleasing enough personality, very wistful, but there's something lacking in her cycle of songs and the "punch" is lacking. She made several changes leaving her pianiste alone—a very poor player. About the only number she put over was a jazz "blues," but the dancing that followed was poorly routined. This act needs to be whipped into shape.

Bell and Carson closed the bill. This act opens in one with a lot of nonsensical gags, then winds up in full stage with rough and tumble somersaults.

M. R.

KEENEY'S
(Last Half)

Reno, the tramp clown, has an act that is practically a replica of the vehicle used by Joe Jackson. The only new stunt which this reviewer saw was the use of a papier mache goose for comedy. Reno had much trouble trying to conceal the goose, which insisted upon biting him in the trousers.

In a second place appeared Holly and Lee, consisting of a very attractive girl and a man, who spreads some mighty filthy stuff, in a way that is very slightly veiled. The act ought to be cleaned up. In one spot he uses this statement: "My brother was a chiropodist, and worked himself up." No other criticism is necessary.

A very good protean offering followed, billed "Into the Light." All the characters seen were played by a young lady. The story is wound around a woman on trial for her life. At the conclusion, the story turned out to be a dream. Well rendered, and well received.

Cantwell and Walker, a clever comedian, and a French soubrette, held down the fourth spot in good style. The attempts made by the man, who tried to speak French to the soubrette were ludicrous, and pleased. A neat, clean offering, and good for a continous laugh.

Jack Roof and the Breeze Girls gave their idea of a tabloid burlesque, and scored many laughs for their efforts. There are two men in the cast, and the prima donna, who are not billed at all.

Green and Barnett, two colored performers, were a riot. They have legitimate comedy throughout. The two use a black face make-up, and the combination of the colored performer, and the imitation took the big hand of the evening. The big boy does a real "lazy buck and wing" and scored heavily, while the other sang effectively. After this came an imitation of a crap game which was a howl. A good act, that does not depend on "smut" to get across.

Rose La France Troupe, two male and two female wire-walkers were very good, and did some neat tricks on a taut wire. They closed the performance to a big hand.

D. S. B.

LAMPE IS APOLLO MANAGER

CHICAGO, Ill., Sept. 26.—William Lampe has been appointed by the Shuberts as manager of their New Apollo Theatre, which was dedicated today with Shubert vaudeville. Charles Tannhausen will remain at the Apollo in the office of the treasurer.

STATE
(Last Half)

The Vanderbilts, a two man gymnastic act, presenting a number of very clever and well performed tricks, opened. At the outset one of the men dressed in a lady's cloak and wig, the other entering in athletic suit, silk hat, collar, tie, glasses and cane—though incongruous, it failed, however, to get a laugh. Went over exceptionally well opening the show.

Harry Bentell with xylophone playing and dancing was an acceptable number two turn; we have reviewed the act in detail before.

Grace Cameron with the same act we recently caught at the City, went over much better here than she did on the occasion of her former appearance, especially at the conclusion. Took two bows to applause without forcing.

"Buzzin' Around" proved to be a sorry affair. In the play with a lot of chorus girls, and later in vaudeville with quite a few girls and a comedian, the "tab" was acceptable. At present four girls, one of whom is a dancer working in the chorus and also utilized for a part, as well as one of the other girls, also playing a part, the affair is weak. The comedian is unfunny and only managed to get a hand by reason of one song "If They'd Only Let The Poor Old World Alone," his attempts at comedy were rarely productive of laughs. Some very old gags were told and flopped. The girl acrobatic dancer won hands by reason of the fact that she tried so hard and worked with life and pep. Her rolling splits were rewarded with hands.

Thos. P. Dunn held the attention by reason of the quiet dignity of his presence, his attention impelling voice and his method and manner of selling his material.

Opening with "If War Is What Sherman Said It Was, Tell Me What Is Married Life," Dunn made a hit. Some talk followed, some of which was old and one line of which could be eliminated to advantage, "That's my lung taking a sail on my kidney." "When Honey Sings An Old Time Song," incorporated in which was a medley including "In The Gloaming," "Genevieve," "My Old Kentucky Home," "Just A Song At Twilight," "When Other Lips and Other Hearts," and "Carry Me Back To Old Virginny," was a hit as a closing selection.

At the show reviewed, due to the policy which is the State Lake, but five acts were caught and these five did not present as good a bill as usual at this house, the performance reviewed being unbalanced and with a single monologist closing, showing poor arrangement.

Taken all in all, the last half is weak, made especially so by the failure of "Buzzin' Around" to live up to its former efficiency

H. W. M.

AUDUBON
(First Half)

The Moll Brothers opened the bill. They do a balancing act, one of the brothers balances a flexible twenty foot pole on his head, while the other climbs on top doing gymnastics. Fairly good opener.

Adele Oswald followed in a routine of songs. This lady has a better voice than the average single of her kind. Her numbers went well until she began a baby number. We advise the lady not to try baby numbers.

Fargo and Richards with special drop were number three. Their act consists of a lot of nonsensical dialogue, lacking in humor and originality. The funniest thing about this act was the audience, they laughed before the performers uttered the lines. At the finish of the act they did a dance, simultaneously playing the saxophone. Drew fair applause.

Sam Hearn drew a round of applause as soon as his name was flashed on. He does a rube character impersonation, very well made up a la Chas. Withers. He starts off with a whistle ordering the orchestra to stop playing, then goes into a political speech which is supposed to be funny—but we are sorry to say—is terribly unfunny. It's really a shame that such a good performer should be handicapped through bad material. However, the hit of his act was the character impersonations he did on his fiddle, especially the one about the "crook and the vampire" which brought the house down with laughter and applause. Hearn is no mean fiddler, and for an encore rendered a beautiful selection—which was again strongly applauded.

Dorre's Celebrities closed the bill. As a rule closing acts are usually overlooked, but this offering deserves close attention. The finest operatic voices heard in a long time in vandeville, are assembled in the act. They sing grand opera selections in a manner pleasing the most critical ear. Especially deserving in attention is a young lady who sings a selection from "Trovatore," reaching a high E which fairly crashed the house down with applause. The entire company took several encores, and five curtain calls, almost made one think he was really at the opera. Altogether a worthy offering, belonging on the big time.

M. R.

PROCTOR'S FIFTH AVE.
(Last Half)

Frank and Ethel Carmen in a baton juggling and skating act opened and provided a good novelty act for the spot, Miss Carmen looking dainty.

Van and Cantwell, two boys singing published numbers, were accorded applause for their efforts and took several bows.

Thos. J. Ryan and Co. appeared in "Mag Haggerty's Reception." Ryan recalling the older days when he presented several of these Mag Haggerty sketches.

The poker game is still very funny and Ryan's impersonation of a typical Tad can hold its own with any on the stage today. The woman playing the daughter is good, reads her lines well and is of imposing figure and voice. Her well modulated pleasant tones were a decided relief to the strident, high pitched voices heard in sketches so frequently. The juvenile is good looking and handles his part cleverly. Act went over well when reviewed for laughs and hands at the finish.

The Brown Sisters sang, danced and played the piano accordion; both girls looked neat in changes of costume and put their offering which shows versatility over to a good hand when reviewed. It is a neat turn that pleased from beginning to end.

Ashley and Dorney in the same act we reviewed recently, were a hit particularly with the parodied versions of the published songs which are well written and delivered in a manner that is sure-fire. Took several bows to good hands.

Brown and Weston with Dave Dreyer at the piano presented the classy and clever dancing act we reviewed before. Essentially big time Terpsichorean cleverness and ability, staging, personality and quality marks a welcome relief to a horde of other dancing acts of no especial merit or novelty of presentation.

Val and Ernie Stanton in the comedy act recently reviewed at the Palace, drew laughter and applause with their misuse of the English language. This is the same act they have been doing for some time and, as usual, went over with neatness and precision.

The Oklahoma Four, sang and danced to the approbation of the onlookers as they closed a bill that, presenting a diversity of entertainment, received appreciative recognition from those present.

H. W. M.

PROCTOR'S 23rd STREET
(Last Half)

Minnetti and Sidelli, an acrobatic team, opened and went over well in the initial spot; Minnetti takes some hard falls and does the back fall from tables five high, in a breath taking manner. Act took several bows to applause.

Jack and Patricia Poole reminded us of the English music hall type of act, with the interjection of an American song for good measure. Most of the talk is old and could be replaced to advantage. "There Are Times" and "You Have To Imagine The Rest," lack punch. The couple also danced but the turn is no better than the spot and time it is playing.

Jeff Healy and Co. in their comedy office skit, have been reviewed in these columns a number of times; went over for laughs and applause at the finish.

Happy Jack Gardner in a blackface singing and talk act, failed to get much until the conclusion when he played a solo on a tuba; something rarely heard in vaudeville. Most of Gardner's talk is of the older variety and is considerably different from the kind of comedy expected today. "From Now On," failed to get much by way of applause or laughter and from now on Gardner should get newer material.

Stephens and Hollister indicated at the outset that theirs is a sure-fire big time act of class. Their very attack and assurance at the beginning, made one sit up and take notice, as well as feel there was a "regular" act on the stage. Went over very big and were a laughing as well as applause hit; for detailed review see in another column.

Harry Lester Mason with an excellent monologue and inimitable delivery, was an emphatic and decided hit of definite proportions. Mason understands "timing" to a nicety, and his forceful style is of the monologists of the older school, of whom there are unfortunately too few in vaudeville today.

Josie Rooney and Co. closed the bill with the singing and dancing act that we have reviewed several times, holding the attention and getting applause on individual bits.

Miss Rooney's imitation of her brother Pat was clever for, although the "Bells" were not as good as they might have been in the dancing, nevertheless she has all Pat's mannerisms, including the walk down to a nicety.

The two fellows working with Miss Rooney are classy looking juvenile types and the act is staged well and essentially big time.

The bill as a whole presented a versatile array of talent that was well balanced with Stephens and Hollister, Harry Lester Mason and Josie Rooney sharing the applause honors.

H. W. M.

VAUDEVILLE

"ONE ON THE AISLE"

Theatre—*Proctor's* 23rd *St.*
Style—*Travesty.*
Time—*Eleven minutes.*
Setting—*Special in "Three."*

The interior of a theatre was shown with rows of chairs; a female usher brings in a middle aged man, James Tenbrooke, whom she shows a seat. He tries to put his hat in the rack supposed to be there for the purpose, but finds it missing. This was a very natural piece of business.

A fellow and girl are shown to their seats and forcing their way past the older gentleman annoy him very much after the manner of a great many unthinking persons in the regular everyday audience which drew laughs.

The girl was one of those red-haired, gum-chewing, loud, noisy, impossible persons who insisted on her escort going for candy, her handkerchief, and in consequence made it necessary for him to annoy the older person whom he crawled over and made get up time and again, although there was but one empty seat between the male escort and the aisle on the other side.

Finding it impossible on one of these occasions to get candy, the fellow bought peanuts which were masticated with the attendant annoying cracking of the shucks.

The orchestra tunes up, the play is supposed to start, a pistol shot causes the girl to faint, etc., which was not hilariously funny, and was a trifle overdrawn especially the pistol shots done by the middle aged man in the audience which were inconsistent.

At the conclusion of the imaginary play, the couple leave and the curtain descends to re-rise showing the middle aged man asleep, and an usher entering to wake him up and say that "the show is over."

There is a good idea in the act which has been handled in a punchless manner at the conclusion and a splendid opportunity missed.

James Tenbrooke, veteran comedian of a score of years or more, played his part to perfection, never overacting in the slightest and was most natural and human.

The other parts by the unprogrammed fellow and girl as well as the usher were adequate and life-like although the girl was a little too strenuous.

With a different conclusion, a smoothing up, an assurance of the lines and a little playing, the act will prove a novelty in the medium houses. It could stand the interjection of some comedy punches in the dialogue which is weak in places. H. W. M.

TURELL AND MACK

Theatre—*Jefferson.*
Style—*Dancing.*
Time—*Thirteen minutes.*
Setting—*In "One."*

Two men opened with a song on the explanatory order. They wore black trousers and tweed coats, each carrying a golf stick. After the song they went into a dance, displaying limber limbs and specializing on high kicks. The next bit was a double after they had changed their coats and hats, the latter being small slouch affairs, also wore canvas gloves. Their dance was a medley of odd steps, eccentric, negro shuffle and other stunts which were effective with the aid of the spot light. Each did a single soft shoe dance, and they closed doing a double, performing some difficult steps and stunts.

The act plainly shows its newness and ought to make a pretty good act for the second spot of intermediate time houses when they've had work enough. We've seen dancing acts of a similar order in big time houses that didn't have much on this couple who will probably make the larger theatres in time. M. H. S.

NEW ACTS AND REAPPEARANCES

COLVIN AND WOOD

Theatre—*Proctor's* 23rd *St.*
Style—*Singing, Talking, Dancing.*
Time—*Twelve minutes.*
Setting—*Special in "One."*

Colvin and Wood, man and woman, open their act with the girl in "One" talking and introductory number in which there is indicated what is to follow. Her voice is weak and her enunciation and diction very poor as she rushes through and slurs the words, making it very difficult to understand what is said, especially so as there is little if any modulation, and the monotones lending no light nor shade, do not help.

A burlesque drama followed, the man joining her and talking in quiet and, at times, almost inaudible tones as if the two were at home in their own parlor, the man muffling his words and being seemingly afraid to let them out.

The following conversation might be termed placid, also the number "Oh Doctor, Oh Doctor," and the business of the man scratching his head with a spoon from which medicine was supposed to have been taken later, is neither refined, nor nice; neither is the unrefined business of putting his nose in the girl's mouth as he looks down her throat and says "you have a hole in your stocking."

The pills given by the pseudo doctor are supposed to make the girl do different varieties of dances. The first dance was neat but it was noticeable that in the kicks of the rather unviolent example of the art of Terpsichore, the delineator did not point her toes.

Some old gags were used and a number "Pills, The Doctor," sung to the melody of "Snoops, The Lawyer," and in which there were several old jokes of the rather suggestive order incorporated, notably one that the late Charlie Case used about the man looking through a hole in the tent, and the finger going right to his eye.

The turn as at present needs more vocal force, selling ability and better material before it can hope for anything more than the small time houses. H. W. M.

JOHNSTON AND HARTY

Theatre—*Proctor's* 58th *street.*
Style—*Comedy, singing.*
Time—14 *minutes.*
Setting—*In "one."*

Johnny Johnston and Bob Harty have re-united after a two year separation, their present act "Jerry and Jerry," being similar to one of their old skits. One is straight and the other as a comic wears an over size suit, small hat, etc.

They open with a song having many extra verses, revealing a pair of good tenor voices, one of them being unusually good. The next song was done as a single by the straight man who sang a parody on "O Promise Me," his lyrical tenor being particularly suited to ballads. The comic then sang some verses to the "Poet and Peasant," overture which was long, but went over very well. They closed singing a ballad which was begun by the straight man, his partner joining him toward the end, singing a patter chorus.

Though they haven't rounded out the act completely, they went over well when reviewed. Their harmony was good and all of their material was in light vein; their personalities and appearance are pleasing and they have a smooth way of working, with no apparent effort which enabled them to hold down the next to last spot with ease. M. H. S.

ULA SHARON

Theatre—*Regent.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*Full stage.*

This act is one of the best of its kind this reviewer has ever seen. Miss Sharon is ably assisted by two male dancers, who are exceptional in their line of work. In the opening they are clad as Pierrots, with Miss Sharon as a Greek danseuse. There is fire and passion all through the first dance, after which, a solo is played by the Duo-Art Piano, the actors making a change. In the simple but expensive gowns of the 19th century, little Miss Sharon appears, with her "beau" dressed more modernly, perhaps, but quite in keeping with the general trend of the business. The couple do a cute little dance together. Then came a double number by the men, and a closing dance by all three. The costuming is fine, and the draperies are out of the ordinary, with the added novelty of the Duo-Art Piano, which enables the artists to dance in exactly the same tempo at each performance, which greatly enhances the value of the act. A distinct feature for the big-time. D. S. B.

HARRY BENTELL

Theatre—*City.*
Style—*Xylophone and Dancing.*
Time—*Nine minutes.*
Setting—*"One."*

Harry Bentell opens with the playing of a xylophone, looking neat in a Tuxedo. Coming as rather a surprise in what appeared at the out-set to be simply a xylophone playing act, Bentell stopped abruptly in the middle of a number and danced.

The waltz clog went over nicely, finishing as it did with a neat handspring and nip-up. A buck and wing dance followed in which were introduced some acrobatics.

Bentell alternated playing with dancing several times; this is not the best routining for the material as the changing back and forth gets tiresome after a time. Much better would be playing several selections, then do the dancing all together, and finish with the dancing to his own playing of "Stop time," which is now employed. Went over nicely to a couple of bows when reviewed and is a good opener for the small time, with possibilities for the better houses. H. W. M.

FABER AND McGOWAN

Theatre—*Proctor's 23rd Street.*
Style—*Talking and Singing.*
Time—*Sixteen minutes.*
Setting—*Special in "One."*

Before a very futuristic drop Faber and McGowan, a neat appearing juvenile and a cute little blonde vamp with personality, have a line of bright talk and witty repartee that is put over well for laughs, one remark only being open to question in an otherwise clean act. "Twin beds—what'll we do with the other one," while a laugh is rather questionable.

In style and manner of work, the two suggest musical comedy although neither can sing nor dance; because of this, the finish with song and dance is weak, the act not getting nearly as much applause as it should.

A suggestion would be to continue the talk or get a situation finish which would fit the team with a vehicle for the better houses, the finish at present evidently being responsible for the time they are playing. Shows class and possibilities. H. W. M.

WILDE AND HILLS

Theatre—125th *St.*
Style—*Comedy talk.*
Time—*Thirteen minutes.*
Setting—*In "One and a half."*

Wilde and Hills, two former burlesque performers put on thirteen minutes of nonsense talk. The talk is an exaggerated attempt at comedy, built around the straight man's small estate of 30,000 acres. He tells about a tomato that is so large that it fed the state militia for two months. Then the comedy man starts, and repeats practically the same story as the straight, making it a little more emphatic. The good bit in the act was the finish, the two demonstrating with good comedy, the trials of a shipping clerk in an express office. The two closed with a parody on a popular song. The act received no hand throughout their entire performance, and, in the mind of the critic, is good only for the smaller time houses on the small time. D. S. B.

ELIZABETH SOLTI & CO.

Theatre—*Flatbush.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*Special in full.*

A foreign dancing act, well done, and well designed, by two men and a woman. Only one man dances, however. Miss Solti and the male dancer open with an interpretive dance, which received a good hand. After the double dance, the man entertains with some Russian and fancy dancing. Then the spotlight is turned on the orchestra, pit, and a man arises, holding a flute, which he plays exceptionally well. After the flute solo, the girl, Miss Solti appeared, clad in a white dress, with ropes of pearls dangling on each side, and rendered a song in an attractive manner, with a clarinet and obligato finish. This received an emphatic hand. When the applause had subsided, her partner comes on, and the two go into a whirlwind finish. A big-time act good for any house. D. S. B.

ALTON AND ALLEN

Theatre—*Jefferson.*
Style—*Singing and Talking.*
Time—*Five minutes.*
Setting—*"One."*

Two men with their act evidently much cut at the supper show, did some singing and talking in an indifferent and careless manner to an almost empty house.

There was nothing out of the ordinary in the songs offered and the gags used were quite old.

So short and indifferent was the act, that upon Alton and Allen's exit, when the orchestra played their next number, and they failed to return, the musicians in the pit laughed.

As reviewed, the turn was nothing but a very small time, number two, act. H. W. M.

STEWART AND HARRIS

Theatre—*Proctor's* 23rd *St.*
Style—*Novelty.*
Time—*Ten minutes.*
Setting—*"One."*

Two men who sing, dance and juggle, both appearing in business suits and putting over a nice opening act for the three a day.

They worked in snappy fashion as they sang "We're Mad, Mad, Absolutely Mad," did a dance to "stop" time, juggled Indian clubs, did hat-spinning and ball-bouncing.

The bouncing of five balls while doing a dance was cleverly executed and won a good hand.

Back throws of clubs were forceful, speedy and full of "pep," selling the turn well at the finish and putting the boys over to a good hand. H. W. M.

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IMPROVE YOUR ACT

Failures, particularly those in theatrical life, have been attributed by actors, to many reasons, lack of bookings, unsuitable salaries, the neglect of proper recognition of their talents, lack of influence or "pull," and many others.

Much time is spent in the idle contemplation of what they could do if only given a chance, and in post mortems over the hit they made, that the unwise managers failed to recognize.

There seems to be little doubt that if an impartial analysis were to be made and an introspection, those who spend most of their time in decrying the lack of astuteness and perspicacity of the managers, would find that the greater part of the deficiency lies within themselves, and that when opportunity comes a knocking, they are lacking.

Primarily, they may have adopted a line of work for which they are physically or otherwise unsuited, the general rule following usually being resultant in the watching of others and copying, as much of the act as possible, or parts of several acts. Little, if anything is originated and rarely anything new or novel incorporated.

Secondly, with the exception of acrobats and perchance a few dancers, how many put aside each day, a part of their time to assiduously practice, with the idea of improvement in mind! From season to season, what have they done to make their commercial value a greater asset, what has been accomplished in the way of bringing to the notice of those to whom they sell their wares, the points that are the most salable? If advertisements are taken in the trade journals, is it not a fact that they usually devote a great deal of space to what some out-of-town paper has written about them?

Furthermore, have they perfected themselves in any one particular line of endeavor so that they can say, I am the best in my particular line and my price is so much?

Do not acrobats always want to be dancers or singers, and do not dancers try to be acrobats, and have not singers tried to be both?

Stick to your line of work when you do ascertain the trend of endeavor for which you are best suited, and work and strive to perfect yourself in that line, think up a new idea or two of your own, and do not expect others to find them for you, watch the market, study the situation, and devote the time you have previously employed to bemoaning the stupidity of those who have made a life study of catering to an amusement loving public, and you will find, not so far in the distant future, your personal and financial advancement, will have progressed far beyond your fondest hopes.

CLAIMS TO BE ORIGINATOR

LONDON, Sept. 12, 1921

Editor The CLIPPER
Dear Sir:

In your issue of August 24, 1921, just to hand, I note your review of Keeney's Theatre on page 11. Your reviewer in writing of an act called Downey & Kane mentions that "Downey works much after the style of Joe. Jackson who is the pioneer in this style of entertainment."

I must protest against your critic's statement as it is well known among the profession that Jackson copied my act when I first came to Europe and as I am on the point of leaving for the United States with 22 weeks booked to open Oct. 17, I will appreciate it if you will correct your critic's statement.

Yours truly,
W. E. RITCHIE

Yakerman Rd.
BRIXTON, London.

Answers to Queries

Vaud—Will Archie and Co. produced "Bud" at the Brighton Theatre.

A. B.—Edmund Kean was born in London, England, March 17, 1787.

H. S.—The Columbia, Chicago, opened Feb. 26, 1911, with "The Ginger Girls."

60—Al. H. Woods held a lease of the Circle Theatre, New York for a time.

S. C.—Dreamland, Coney Island, was destroyed by fire in the summer of 1911.

Cent—"Nobody's Daughter" was first produced in New York, at the New Theatre.

San—"Girlies" was first produced June 6, 1910, at the Apollo Theatre, Atlantic City.

Van—Valeska Suratt appeared in "The Red Rose" at the Globe Theatre, New York.

T. H. W.—"The Wise Rabbi" was the title of a sketch presented by Wm. H. Thompson.

Ring—The Blumenfeld Sisters appeared in a riding act in the Circus, at the New York Hippodrome.

Russ—Theodore Kosloff appeared with Gertrude Hoffmann at the Winter Garden Theatre, New York.

Music—Hazel Dawn played the title role in "The Pink Lady" at the New Amsterdam Theatre, New York.

Arc—Lou Tellegen appeared with Sarah Bernhardt at the Globe Theatre, New York, in "Jean Marie."

Eng—"The Earl of Pawtucket" was first produced in New York, Feb. 5, 1903, at the Madison Square Theatre.

M. P.—Nina Morris appeared in vaudeville at the Victoria Theatre, New York, in the Sketch, "Who Shall Condemn."

Con—"The Littlest Rebel" was presented in vaudeville by Dustin Farnum. Juliet Shelly and Viola Flugarth alternated as Virgie.

E. R.—Richard Carle was seen in "Jumping Jupiter" at the New York Theatre. Edna Wallace Hopper, Natalie Alt and Anna Chandler were in the cast.

H. B.—Laura Nelson Hall was the original "Everywoman" in the play of that title. Patricia Collinge was "Youth," Stella Hammerstein "Vice," Frederick De Belleville "Wealth." It was produced at the Herald Square Theatre, New York.

Old—The plays were first produced in New York as follows: "All On Account of Eliza," Sept. 3, 1900; "The Amazons," Feb. 19, 1894; "Americans Abroad," Dec. 5, 1892; "Arms and the Man," Sept. 17, 1894, and "Alabama," April 1, 1891.

A. C.—The V. M. P. A. was organized March 1, 1911, by B. F. Keith, Martin Beck, Harry Davis, S. Z. Poli, M. Meyerfeld, Jr., F. F. Proctor, E. F. Albee, Wm. Hammerstein, Percy Williams, Marcus Loew, Walter Vincent, John W. Considine and M. Shea.

TWENTY-FIVE YEARS AGO

Carrie Scott played The Bowery Girl in Vaudeville.

Louise Truax, the child whistler; Ely and Gardner, were with the Baldwins Co.

Frank D. Bryan was manager of Gus Hill's New York Vaudeville Stars.

Blanche Walsh returned from Australia, where she had been playing leads for Nat. C. Goodwin, and had been replaced by Maxine Elliott.

J. M. Barrie came to America with dramatization of "The Little Minister" and "Two Kinds of Women."

"Santa Maria" was presented at Hammerstein's Olympia, New York; staged by Max Freeman. Camille D'Arville, Marie Halton, Julius Steger, and Jas. T. Powers were among the cast.

New Plays: "Two Little Vagrants"; "Boy Wanted"; "Shannon of the Sixth"; "On Broadway"; "In Search of Happiness"; "My Friend from India"; "At Gay Coney Island"; "McSorley's Twins"; "The Cotton Spinner"; "The Wrong Mr. Right"; "A Booming Town."

GOLDWYN FILM FOR ASTOR

"Theodora," the spectacular Italian motion picture which has been acquired by the Goldwyn Pictures Corporation, will be presented at the Astor Theatre beginning October 10. This picture, which was made by the Unione Cinematografica Italiana with the co-operation of the Italian government, includes several scenes in which more than 25,000 people are shown.

The leading role in "Theodora" is played by Rita Jolivet, the French actress who visited America several years ago.

"BULL DOG DRUMMOND" COMING

A. E. Matthews, who succeeded Gerald Du Maurier in the title role of "Bull Dog Drummond," will sail for America on October 15th, to begin rehearsals of an American production of the play which will be sponsored by Chas. Dillingham.

The American company which will be headed by Matthews will be whipped into shape by Fred G. Latham soon after the arrival of the actor.

Mr. Matthews was last seen in America in the revival of "Peg o' My Heart," with Laurette Taylor.

MINISTERS SEE IRISH PLAYERS

Representing eighteen religious denominations in Greater New York, six hundred and eighty-two ministers attended the minsters' matinee given at the Henry Miller Theatre last Friday afternoon, by Chas. Dillingham. The Irish Players from the Abbey Theatre, Dublin, gave a special performance of "The White Headed Boy," the Lennox Robinson comedy of Irish rural life.

NO. 2 "MARRIED" GOING OUT

Rehearsals of another company to present "Wait Till We're Married" started Monday at the Morosco Theatre. It will be presented by Oliver Morosco in Chicago early next month.

Rialto Rattles

"ONE TO FILL"
Might mean an elephant! Or a tank!

TIME AND TIDE
Wait for no man—neither do the subway trains.

WILL
The World Series be a short story or "continued in our next"?

GRIPS
Are sometimes empty—"grips" are sometimes full. Especially the ones who pull ropes.

"DANGEROUS CURVE AHEAD"
Might refer to a physical attainment, natural or acquired especially in the female sex.

IT'S A CINCH
That it would take an Einstein to decide what kind of underwear to wear this kind of weather.

ISN'T IT ODD
That none of the diving girls have as yet used the billing the "Lady of the Lake." Great Scott!

WHEN
Lew plays at the Winter Garden, it will be the first time we ever heard of fields being in any kind of a garden.

LITERALLY OR FIGURATIVELY
This week's newspaper advertisement for Loew's State reads Pauline Frederick "Putting It Over" Adrian and others.

WHEN
Selbit sawed into the girl's clothing at the 44th Street Theatre last week, was he trying some new kind of a divided skirt effect?

IS THERE
Anyone who is so careless of the truth that he will say "efficiency and speed" are synonymous with the New York phone service?

MOST ANYONE
Will tell you that the last half of anything, is the half that is left, but any actor knows that it is the half that comes in, and goes out.

WHEN
The Talmadege Studios close the end of this month and Joe Schenck and his party leave for the coast, we wonder how many will sing "California and You"!

A NEWSPAPER CLIPPING
Gives the information that there are over 600,000 owners of Dodge cars—why there are many over that amount who dodge cars in New York alone. It's about all we do all day.

WILLIAM GILLETTE
Who some years ago was dramatizing Conan Doyle's "Sherlock Holmes" wired Doyle "Can I marry Sherlock Holmes"? To which Doyle replied, "Marry him or murder him—do anything you want."

Gillette's acting of the part was a masterpiece and all the critics agreed that the playwright-actor did not murder him although he "killed" the part.

WOW !
Horace Goldin, P. T. Selbit, The Great Leon, The Great Jansen, The Great Blackstone, Sam Howe, Jack Singer, Mme. Herrmann, and all others doing, or contemplating doing the great illusion "Sawing A Woman in Half," "Cutting A Woman in Two," "The Divided Woman," *et. al.*, ATTENTION.

The baffling mystery of all ages is being shown by Prof. Boyden in Philadelphia: "A Woman sawed in Chunks!" Address "Dumonts" for reservations.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

VARIETY MANAGERS BLAME ACTORS FOR POOR BUSINESS IN HALLS

Failure to Provide New Material for Acts Responsible for Lack of Interest in Shows—Foreign Acts Score on Account of Novelties Shown

LONDON, Oct. 1.—The almost absolute lack of changes and innovations in the variety acts appearing in England has become the most important topic in theatrical circles and much pressure is being brought to bear upon the performers to liven up their acts with new, novel material. Sir Oswald Stoll started the present controversy some time ago when he asserted that variety was no longer what its name implied.

"Change is the essence of variety," said Sir Oswald, "and no change is the essence of monotony. The variety theatres are just as set in their form now as any regular show. Audiences see the same kinds of acts over and over again with hardly any difference from one week to another excepting in the performers. This mold must be broken. Variety must have new things or it will perish."

Other managers have taken up Sir Oswald's idea and are heartily in accord with them. One well known manager of one of England's largest variety circuits said last week that if the actors themselves did not fall in line and obtain new, different acts, they would soon find that the business will be invaded by producers who would simply hire the actors, taking away from them their present independence.

"Acts will then be written for, and owned by these men," said this manager, "while the artists who have failed to see the light will be offered subsidiary positions in them."

The success attained by the Co-Optimists with their revue at the Palace Theatre is pointed out as proof of the argument that the public is anxious to see something new. The Co-Optimists' "revue" is not anything more or less than a number of variety "turns" strung together loosely and strengthened by the addition of ensemble numbers. The acts in the revue, however, are all new, novel, and different than those the variety theatres are offering. A writer in one London daily newspaper last week expressed himself as of the opinion that if the variety theatres presented acts as good as those in the Co-Optimists' revue they would recover from the present business slump in very short order.

American acts brought over had scored tremendous successes and more of them are to be brought over this year than ever before.

The managers defend themselves for bringing over these foreign acts on the grounds that they are forced to it because of the lack of new, different domestic acts.

All these events and assertions are tending to impress the English variety artistes with the seriousness of the situation, and it is gradually becoming apparent that actors must be on the lookout for new, novel material and ideas.

English variety artists are continually protesting against the great number of foreign acts, American and others that are being booked here and managers are pointing to the big success of the foreign performers due to their new and original style of entertainment which the public is becoming enthusiastic over.

MUSICIANS' SALARIES CUT

NOTTINGHAM, Eng., Oct. 1.—Theatre managers here decided at a meeting held last week to reduce the minimum wage scale for musicians to £3 3s. for a 27-hour week. This scale is at the rate of 2s. 4d. per hour; overtime rates were to be 2s. 4d. per hour. The meeting was convened by the local branch of the Cinematograph Exhibitors' Association, and was attended by representatives of picture houses and music halls. The cinema theatre managers are of the opinion that musicians' wages should be reduced.

CHAPLIN SAW PARIS FOR $40

PARIS, Sept. 29.—Paris residents and tourists staggered in amazement when it was revealed that Charlie Chaplin was the only American since the war to see the sights of this city for the insignificant sum of $40.

Chaplin, before leaving for London yesterday, attributed his amazing pecuniary feat to the value of his autographs. According to Claridge's, Chaplin is the keenest business man who every stayed there. One night he demanded change for a $20 bill. The cashier offered him 30 centimes below the market value and Chaplin refused to accept it.

"BY ALL MEANS" TOURING

LONDON, Oct. 3.—"By All Means, Darling," playing at the Comedy Theatre, will go on tour early in October, with Mr. Saville in the leading role of Billy, supported by Miss Molly Vivian as Henrietta, which part was formerly played by Kate Cutler.

MARIE LLOYD RECUPERATING

LONDON, Oct. 1.—Marie Lloyd, the well known actress, is convalescing from her recent illness. She has been greatly aided in the speedy recovery of her health by her rest at the seashore.

WILLETTE KERSHAW SCORES

LONDON Oct. 1.—Michael Morton's play "Woman to Woman," which was exceedingly short-loved when presented in America last winter on the road, and in Chicago, was produced last week at the Globe Theatre, with Willette Kershaw, the American actress, in the leading role. Miss Kershaw also played the leading part in the American presentation. The play was well received at its opening. Miss Marie Lohr made the presentation, and Morton staged the play.

VOTE AGAINST FEDERATION

LONDON, Oct. 3.—The Actors' Association have decided against federation with other theatrical unions as the result of a vote taken among the members. The majority against federation was 369, the total poll being 774. In referring to the result, the association calls attention to the extreme apathy of the members of the profession, as shown by the fact that out of over a 12,000 membership, only a return of 774 ballots were returned.

"GOLDEN MOTH" READY

LONDON Oct. 3.—"The Golden Moth" will be produced at the Adelphi shortly by T. F. Dawe and Austen Hurgon. The piece was written by P. G. Wodehouse and Fred Thompson, while the music was composed by Ivor Novello. The cast includes W. H. Berry, Robt. Michaelis, Thorpe Bates, Cicely Debenham, Nancie Lovat and Misquette and Maxly.

ACTOR INJURED BY LEOPARD

BARCELONA, Spain, Oct. 3.—During a performance at the Tivoli Theatre, at Barcelona, Spain, the Great Carmo was seriously clawed on the hand by a leopard which he uses in his illusion. He continued the act, however.

NEW LIGHTING METHOD TRIED

LONDON, Oct. 1.—Julian Wylie and the London Hippodrome have secured the sole rights for five years of the new lighting invention of Adrian Samiloff, a young Russian scientist, the practical demonstration of which last week at the Hippodrome instantly changed an outdoor scene into an almost perfect illusion of the interior of an Indian Palace.

This marvelous invention, which does its work solely through the diffusing of innumerable light rays of different colors, also changed the appearances of two performers, Reginald Sharland and Anne Croft, from that of contemporary man and woman, to an Indian Rajah and an Indian dancing girl.

The new invention will revolutionize theatrical lighting, in the estimation of its sponsors and those who witnessed the demonstration. The entire working is controlled from a small table which holds apparatus not unlike a toy derrick with tracks.

WANT MANAGERS TO BE LICENSED

LONDON, Oct. 1.—At the Trades Union Congress, held last wek in Cardiff, the delegates committed themselves to seek the enforcement of local ordinances throughout the country for the licensing of all managers and agents. The representatives of the Actors' Association declared that if the class of managers who strand shows on tour were eliminated by the effects of the licensing, the show business would be better off.

LADY FORBES-ROBERTSON BOOKED

LONDON, Oct. 3.—Lady Forbes-Robertson returned from South Africa on the *Kinfauns Castle* Monday. She played in South Africa for twenty weeks, her original contract having been extended eight weeks. She will tour Canada in December with "Paddy, the Next Best Thing," and a new play by Beatrice Heron Maxwell. She will retain her original company in her Canadian tour.

"PINS AND NEEDLES" TOURING

LONDON, Oct. 1.—A road company of "Pins and Needles," the production now playing at the Gaiety Theatre here, opened up last Monday at the Hippodrome, at Newcastle-on-Tyne. Horace Lane, Ambrose Thorne, Minnie Love, Ennis Parks, Sonia Pemberton, Edwin Ellis, Horace Kenney and Dickinson and Culver have the principal roles in the production.

"SAVAGE" CAST COMPLETE

LONDON, Oct. 3.—The cast of "The Savage and the Woman," according to Andrew Melville, is complete, and will open shortly on the Variety Theatres Controlling Circuit. The cast includes Philip Yale Drew, Arnold Bell and George Belmore, all of whom play their original roles.

BLACKPOOL PAVILION BURNED

LONDON, Oct. 3.—The pavilion, North Pier, Blackpool, was entirely destroyed by fire, Sunday. The most famous of opera and musical comedy singers have appeared here. Besides destroying the Pavilion, the fire ravaged the music library, and the instruments belonging to Speelman's Orchestra were destroyed.

GIRLS PLAY FOR LEPERS

LONDON, Oct. 3.—Nora Moore and Elsie Robey, the Repartee Girls, have returned from their South African trip, where they were booked for six weeks. The two girls stayed there for ten, however, and had the unique experience of playing to a leper colony, on Robben Island, which is eight miles from Capetown.

YVETTE RUGEL RETURNING

LONDON, Oct. 3.—Yvette Rugel, the miniature American prima donna, according to news received here, returns to London early in October to appear in a West End production.

GERMANY TIRING OF FILMS

BERLIN, Oct. 3.—Germany, apparently, is growing tired of cinemas. During the last few weeks no less than twenty cinemas have been obliged to close down owing to financial difficulties which they have been struggling against for some months. The largest movie theatre in Berlin, the "Ufa Palast," with accommodation for 1,800 persons, is to become a variety theatre. It belongs to the Union Film Company, which is one of the biggest concerns of its kind in Europe.

In Frankfort-on-Main the position is even worse for the cinema industry. It has been decided that all the cinemas there will close down on the last day of the month, so that Frankfort will be distinguished as the city without a cinema.

Efforts have been made to increase the popularity of the picture palaces by the production of many interesting and costly films, but these have had no effect. Other reasons for the crisis are the increasing cost of production, the high salaries of the artists, operators, etc., and the heavy entertainment tax.

AMERICAN ARTISTS RETURNING

LONDON, Oct. 3.—Miss Lee White, who is appearing with her husband, Clay Smith, in "Puss! Puss!" at the Vaudeville, is to go to America shortly. The act is booked for the Hippodrome, Liverpool, this week, and the couple will appear at the Palladium Monday, next, in a new musical sketch.

Both artists are Americans who have played over here for years.

"GET ME A TAXI" OPENS

LONDON, Oct. 3.—Charles Windermere's new sketch, "Get Me a Taxi," in which Mr. Windermere will be supported by Peggy Mortimer, opens tonight at the Granville, Walham Green. The piece, which is a matrimonial wrangle, was written by H. A. Guerny.

SEAL COLLECTS FOR CHARITY

LONDON, Oct. 1.—"Jellicoe," the trained seal belonging to Captain Woodward, went to Yarmouth last week to perform for the patients at a local hospital, and while being driven through the streets in a motor cycle, collected over £38 for the children in the hospital.

FRANK LEO BOOKED FOR U. S.

LONDON, Oct. 3.—Frank Leo, comedian and song writer, is contemplating a visit to America, where he will sing his own numbers exclusively. These include the famous song "I Do Like An Egg for My Tea" and "I've Only Come Down for the Day."

"SPECKLED BAND" REVIVED

LONDON, Oct. 3.—The revival of "The Speckled Band," with Lyn Harding in his original role, will take place at the St. James next Thursday. The revival will be for a limited number of performances only, pending the production of a new play.

THE TIVOLI SOLD

LONDON, Oct. 3.—The Tivoli Theatre, New Brighton, has been purchased by Pat Collins, Jr., for the sum of £40,000, and has obtained an option on the Hippodrome, Seacombe, which he is expected to exercise, shortly.

"GYPSY PRINCESS" MOVES

LONDON, Oct. 3.—The "Gypsy Princess" is to close its run at the Prince of Wales Theatre and will reopen at once, by arrangement with Arthur Bourchier, at the Strand. The reopening will take place Monday night, October 3.

ROLLS BOOKED FOR U. S.

LONDON, Oct. 3.—Willie Rolls, acrobatic roller-skater, has been booked for a seven months' tour of the Keith Circuit in America.

Violet Lorraine was married to **Edward Joicey** recently in London.

Bernard Granville is now appearing in London in "Pins and Needles."

John Clark has taken John Steele's place with the Ziegfeld Follies.

Hess and **Bennet** are playing this week on the Walton Roof, Philadelphia.

The **Berle Sisters** open on the Poli time at New Haven, October 3rd.

Isabelle D'Armond plays Keith's Greenpoint the last half of this week.

Albert Howson is to play leads with **Sothern** and **Marlowe** this season.

Sophie Tucker has been given a route over the Keith and Orpheum circuits.

The **Hennings** open at Cleveland on the Pan time; booked by **Tom Rooney.**

Ned La Rose will be seen in a new double act shortly around New York.

Helen Sutton has been booked by Lillian Bradley for the "Song Shoppe."

Eva Tanguay is headlining at the Pantages Theatre in Ogden, Utah, this week.

Hilda Barnett has been booked with "Marriage versus Divorce" by Lillian Bradley.

Green and Barnett open on the Pan time in two weeks; booked by **Tom Rooney.**

Holliday and Willette open on the Pantages time shortly and have a route over the circuit.

Gilda Cannon with new songs and dances will play clubs around New York this season.

Nestor and Vincent just closed eight weeks in the Middle West and returned to New York.

The **Kitamura Japs** open on the Pan time at Toronto next week; direction of **Tom Rooney.**

Toney and Norman have been routed over the Orpheum time and open October 9 at St. Paul.

Mme. Frances Alda, the operatic star, will sail from France shortly for the United States.

Gross and Olivitti in a new act will open this week under the direction of **Rose & Curtis.**

Harry Corson Clark, who has been playing in Australia, returned to the United States last week.

June Day, prima donna, is playing Kiernan's Hotel, Baltimore, this week; placed by **Harry Walker.**

Ben Turpin, "The Crosseyed Comet of Comedy," opens at the State Lake in Chicago, October 10.

The **Henry Sisters** are now appearing nightly at Reisenweber's doing their vaudeville specialty.

Mlle. Flori, who appeared recently at Reisenweber's has been engaged for "Not Tonight Josephine."

Kathleen Nolan has been cast for the forthcoming production of Lew Fields' comedy "Blue Eyes."

Sylvia Wallick who was formerly associated with Max Landau is now secretary for Harry Walker.

Neyle Berne, who is appearing with the Neil O'Brien Minstrels, will leave shortly to appear in vaudeville.

Mitchell Leichter, of the San Francisco offices of Ackerman & Harris, arrived in New York on Saturday.

ABOUT YOU! AND YOU!! AND YOU!!!

Jay Regan and Alberta Curless have a new singing act, with which they will tour the U. B. O. time.

A. O. Duncan, the ventriloquist, is playing the New England time under the direction of **Eddie Frederiks.**

The **Dolly Sisters,** who have been touring France, are now resting at Biarritz, the famous seaside resort.

William Farnum will remain in Europe this winter instead of other plans which had been formulated.

Donna Montran has two dancers from the former Crossen revue in her act, and is working up New York state.

Arthur Page, of the former team of **Page and Grey,** will shortly be seen in a new single around New York.

Jack Philliper has signed for the principal comedian role with one of the Boyle Woolfolk vaudeville productions.

The **Great Leon** has nine and a half weeks booked through the south and opens at Richmond in two weeks.

John Liddy arrived back at the National Vaudeville Artists Club on Monday, after a vacation of two weeks.

Eddie Franklyn is now in the cast of the "Peppermint Revue"; which is booked by Al Herman Amusements.

Gene and Jerry have been booked by **Eddie Frederiks** over the Sun time and are playing Buffalo, N. Y., this week.

Eleanor Muir and Company open at Camden, N. J., next week, on the Amalgamated time; direction of **Harry Walker.**

Ottekar Bartig, ballet master of the Metropolitan Opera Company, returned to New York on the *Lafayette* on Saturday.

Lee Sterret has been engaged for the cast of "Just Married." He will open on Monday next in the part created by Jess Dandy.

Bill Asbury, baritone, joined Jimmie Hodges' Musical Comedy Stock Company at Scranton this week; booked by **Harry Walker.**

Eddie Foyer will shortly be seen in a production act entitled "Classics" assisted by **John Cormier** and **Dorothy Newman.**

Verna Merserau and Company are playing the Hamilton this week and will play the Loew time; direction of **Eddie Frederiks.**

Mat Scanlon joined the cast of the Beech-nut Hall vaudeville act as comedian. The act opened this week at a local house.

Thelma Holland, the female baritone who has been in the middle west, has returned to New York and will play clubs this season.

Harris and Santley, who are playing the Shubert time at Washington this week, are booked for New York in the near future.

Fred J. Nicholls has been engaged by **Richard G. Herndon** for the comedy part in **Mae Marsh's** "Brittie," which will open on October 10.

Grace Kaber, who created the part of "Tillie" of the Follies in A. H. Wood's "Ladies Night," is still with the New York Company.

Sam Curtis and Company open in Boston shortly on the New England time in "Here Comes the Bride"; direction of **Eddie Fredriks.**

"Chuck" Reisner, who has been in pictures for some time, will shortly be seen in a vaudeville act under the direction of Rose and Curtis.

Jean Irwin, who played vaudeville last season, will remain in New York and play clubs; new material and wardrobe have been secured.

Wilton Lackaye has been engaged to play the leading roles with the Orpheum Players, a stock company at the Orpheum Theatre, Montreal.

Alice Vincent and **Rose La Roy,** two chorus girls in "Little Miss Sunshine," are suing Meyer North, the producer, for breach of contract.

Jane Green, who left the "Midnight Rounders" in Chicago recently due to a temporary nervous affection of the throat, is back in the cast.

Adolph Bolm, the Russian dancer, has joined the cast of Antonio Scotti's Grand Opera Company, which is making a tour of the Pacific coast.

Mrs. R. A. D. Cort van der Linden, a society lady daughter of **Mr. and Mrs. Lewis Cruger Hasell,** will make her stage debut in "We Girls."

Rachel Crother has turned out another play, rehearsal of which is to begin this week in New York. The title of the work is "Everyday."

Eddie and **Greta Crawford** are breaking in a new act entitled, "It Can't Be That," in which they will open next week at a local house.

Bobbie Mc. Dowell and **Berhma Knight** will be seen around New York shortly in a new sister act under the personal direction of Harry Walker.

Arica Wild and **Austin Herzell,** formerly of the Metropolitan Opera Ballet, are dancing with **Fokine** in the Aztec Ballet at the Hippodrome.

Leander and Milo are playing Detroit this week and will play Cleveland next with time arranged by **Eddie Frederiks** over the Sun time to follow.

Mildred Evans has joined the cast of the Chicago company of "The Bat," taking the place of **Gilda Leary,** who has been with the company since its opening.

Jimmie Galbaugh, manager of the Morrison Hotel, Chicago, and known to thousands of professional pople has resigned and will enter the manufacturing business.

Alice Remsen, the English character comedienne, is playing the Keith time through Canada and is routed up for 8 weeks before returning to the United States.

"Pearls of Pekin" is closing on the Pan time at Wheeling, W. Va., this week, and will come into New York, where they will play under the direction of **Eddie Frederiks.**

Blanche Lorraine is back in New York having returned recently; she has new wardrobe and will play club dates for which she is booked until the first of next year.

The Ryan Sisters opened with Frank Fay's Revue at Healey's Golden Glades on Tuesday night. They recently appeared at the Venetian Gardens, Montreal, Canada

The **Melleo Duo,** a gymnastic turn which has been working in the middle west for the past four months, has arrived in New York and will play in the east this season.

Nellie Revell, who has been ill for nearly two years with spinal trouble, has improved considerably of late and her friends are holding hopes for her ultimate complete recovery.

Lillian Bradley sang at the Belvedere Brooks Post and the Alpha Chapter of the Eastern Star last week and will entertain the wounded soldiers at the Manhattan Naval Post this week.

Mlle. Catherine Schratt, formerly premiere danseuse of the Imperial Theatre in Vienna, wil come to New York in January to assume the same position with the Metropolitan Opera Company.

Howard Crane has been engaged for the cast of "A Dangerous Man," a new comedy by **A. W. Pezet,** in collaboration with **Alan Brooks.** The Shuberts will produce the piece some time this month.

Emanuele Stieri, baritone singer, who has just returned from a Canadian tour of twenty weeks, is contemplating several recitals here, under the direction of the Music League of America.

Charles King will shortly be seen in a vaudeville act with his wife **Leila Rhodes;** the material will be written by Andy Rice, and the act produced under the supervision of Lewis and Gordon.

Dorothy Maynard, last seen here in "Kissing Time," is booked to sail for London Oct. 4, for a brief engagement in a new review entitled "Thanks to You." She will return to New York in December.

Percival Wilde, dramatist, has brought suit for $50,000 damages, against Carl H. Schultz, Inc., bottler of beverages, alleging that an explosion of a siphon of carbonated water caused serious injuries to his right eye.

Dorothy Dahl plays the last half of this week at St. Catherine's, Ont., following which she plays Toronto, Stratford and Niagara Falls; booked for Proctor's 23rd Street, November 7; time arranged by **Eddie Frederiks.**

Margaret Barron and **Art Frank,** formerly of the "Toonerville Tooters," have been booked for the Century Promenade, where they are doing specialty dances in the new "Frolic of the Century" show put on by Al Herman.

Mollie King who last season was seen in "Blue Eyes," and also in vaudeville with her brother **Charles King,** is playing Keith's Boston theatre this week in a society drama of the Eternal Triangle entitled "Suspicious Wives."

Kyra, the dancer in "The Whirl of New York," on two days' notice, jumped in and played the role of Kissie Fitzgarter in the piece. So good did she prove that the managers assigned the part to her permanently. The piece is playing Pittsburgh this week.

Irene Bordoni, who last year starred in "As You Were," is now in vaudeville headlining the bill at Keith's Boston this week; she is showing a new act called "The Evolution of a Pianist," in which she is assisted by Leon Varvara.

Mrs. James S. Metcalf, née Bessie Tyree, appeared again as an actress last night in a single performance of Lady Gregory's one act piece, "The Hospital Ward," for the benefit of the Bedford Hills Community House, for ex-service men.

Felix Kretchmann, a nephew of Alexandre Herrmann, who formerly used the name Felix Herrmann, will forsake vaudeville where he was prohibited from using the name Herrmann, and shortly take out a show of magic and vaudeville. "Chevalier Felix," as he called himself over the Loew time, will again resume the name of Herrmann.

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MELODY LANE

BOSTON MUSIC MEN INDICTED. ON SONG PIRACY CHARGE

Music Publishers' Protective Association After Long Investigation Brings Matter Before Grand Jury—Hearings This Week

BOSTON, Oct. 3.—Al Feldman, a well known music man, was indicted by the Federal grand jury, and Augustus H. Sullivan re-indicted as a result of the recent appearance on the market of counterfeit copies of the popular song "Humming." They were arrested and charged with conspiracy and violation of the copyright act by Department of Justice agents, and will have a preliminary hearing some time this week. Chas. H. McGlue, who was indicted at the same time that Sullivan was originally indicted, and Al Feldman, are out on $500 bail, but Sullivan, since his re-indictment, has been held in default of $2,000 by the Federal authorities.

The song piracy of popular music dates back several months ago when spurious copies of "Whispering," "Bright Eyes" and "Humming" flooded the New England market. On complaint of Sherman, Clay & Co., Waterson, Berlin & Snyder, and Harms, Inc., publishers respectively of the above mentioned songs, E. C. Mills, of the Music Publishers Protective Association, began an investigation with the aid of his Boston representative and Stewart and Chase, their Boston attorneys.

The trail led to a music concern where it was learned spurious copies were kept on hand and exchanged throughout the country. The imitations were so good everyone was deceived.

As a result of the investigation Chas. H. McGlue, formerly of the New England Music Company, and Augustus H. Sullivan, who was formerly in the music business in Worcester, were taken into custody on the above mentioned charges and released in $500 bonds.

A short time later, spurious copies of "Humming" reappeared on the market. Further investigation led to the arrest and indictment of Al Feldman and the re-indictment of Sullivan, whose bonds were raised from $500 to $2,000. These two had been selling music to the trade.

Goodman Brothers, local printers, printed some of the counterfeit music. Many thousand copies of the counterfeit music were confiscated at the Goodman Brothers' shop including a 14,000 edition of "Whispering."

Al Feldman is well known in New England music circles, having been the New England representative of various music publishers, among them being M. Witmark & Sons, Fred Fisher, Inc., and E. B. Marks.

NEW PUBLISHING CO. STARTS

A new music publishing firm trading under the name of Hanbury-Stanley-Little, Inc., with offices in the Gaiety Building, No. 1547 Broadway, was formed Monday, having been incorporated under the laws of the State of New York, with a capital preferred stock of $50,000, five thousand shares being rated at a par value of $10, a share with a 12 per cent accumulated guaranteed dividend payable quartely, and 100 shares of no par value.

The officers of the corporation are: Harry T. Hanbury, president; George A. Little, vice-president; Jack Stanley, secretary, and Herman F. Spellman, general council and treasurer.

The new firm will engage in a general song publishing business with a professional department. Their catalogue at present comprises five numbers: "Under the Red Rose Moon," "Some Sweet Day," "Can't You See," "Blonde," and "I want You to Know."

Harry T. Hanbury was in business for himself until a short time ago, previous to which he had been with Harms, Inc. George A. Little, and Jack Stanley have written numerous songs, among them being "Hawaiian Butterfly." Their latest number is the Caruso song being published by Jack Mills, Inc. Herman F. Spellman is a lawyer well known in theatrical circles.

FIVE SHOWS FOR TAMA

The Tama Music Publishing Corporation will publish the scores of five foreign musical plays that are to be produced in this country by the Shuberts within the next few months. Leo Fall, Jean Gilbert, Ralph Benatzky and Walter Kollo are among the composers who wrote the music.

ELINOR YOUNG AT REMICK'S

Elinor Young, sister of Margaret Young in vaudeville, is now in the professional department of Remick. Miss Young was formerly in theatricals and this is her first venture in the music business.

NEW MEMBERS FOR SOCIETY

The American Society of Composers, Authors and Publishers held a meeting on Thursday of last week, and in the first election of members of the year added to the list of members of the organization thirty-nine song writers and two publishers. The members also decided to take definite action at once in launching a nation-wide campaign against the many unlicensed establishments that are playing the compositions controlled by the organization without payment of the royalty fee which the law provides the organization may collect.

The usual quarterly dividend was declared, payment of which is to be made to the members within the next week or so. It has not been decided just what amount is to be paid to the members, due to the fact that the organization has a large reserve on deposit and it may be decided to divide some of this in addition to the regular quarterly fee collections.

The two publishers who were elected to the Society's membership are Will Rossiter of Chicago, and the Triangle Music Co., of New York. Among the writers elected were Alex. Gerber, Leo Edwards, Paul Cunningham, Vincent Rose, Al. Piantadosi and Ira Schuster.

BIG LOSSES FOR COLUMBIA

The six months' period which ended on June 30 for the Columbia Graphophone Company reported a deficit, after charges and taxes, of $2,122,875, compared with a net income of $2,809,375, or $2.13 a share earned on the common stock, after providing for preferred dividends in the corresponding period of 1920.

Operating loss amounted to $1,228,712, against a profit of $5,552,875. Profit and loss deficit as of June 30, was $1,247,650.

Columbia stock has had a varied career during the year, common selling last week at 4½, dropping from a high of 12¾ which it hit early in the year. Its present low mark of 4½, however, is not its lowest as several months ago it dropped to 2⅜.

LEE WHITE MARRIES

Lee White, music publisher, took his second venture in the matrimonial game last Wednesday, when he was married to Miss Florence Worthington, show girl, in a hydroplane two thousand feet above the ground. Rev. H. P. Staunton officiated and Ray Miller's Black and White Melody Boys played the wedding march, all in the big seaplane. Captain Chas. N. Fitzgerald, the famous Texas daredevil, furnished a few thrills on top of the boat. After the ceremony the bridal party went to the Folies Bergere for dinner and Mr. and Mrs. White left for Atlantic City where they will spend their honeymoon.

WRITER'S HEART IS MENDED

The heartache suffered a year ago by Mrs. Blanche M. Tice, music publisher, composer, pianist, vocalist and head of a music publishing house, when she charged that she had been jilted by Jesse W. Hull of Memphis, Tenn., has been crowded out by a new romance.

Yesterday Richard W. Kingsbury, a mining engineer of Columbus, Mont., obtained a license at Crown Point, Ind., to wed the publisher of such touching ballads as "There's a Home in My Heart for You, Little Girl," "You Seem to Be Forgetting Me," "My Violet," and many others.

RUBY IN SANITARIUM

Harry Ruby, song writer, has been confined to Dr. Stearn's for the past week recovering from a slight attack of the grip and general run down condition. Although not feeling well for some time he went down to his office one day last week as usual and later in the day was taken severely ill. Upon advice of his physician he went to the Sanitarium to try the rest cure.

CHINESE NOVELTY RELEASED

Joe. Meyer and Howard Johnson have placed in a new Chinese novelty fox trot song with Leo Feist, Inc., entitled "Good Bye Shanghai." As the Feist firm have no Chinese number on the floor the song is being put out as rapidly as possible. Mr. Meyer wrote the last Chinese number published by Feist, "Down in Chinatown."

SONG HIT IN JOLSON SHOW

In "April Showers," Al. Jolson has a big song hit in the new show "Bombo," in which he opened last week at Atlantic City. It was written by Bud de Sylva and Louis Silvers. It is a fox-trot and the shore audience immediately picked it as a big winner.

BOB HARDING IN NEW YORK

Bob Harding, who for the past three months has been in the Atlantic City branch of Waterson, Berlin and Snyder, is back in New York as asistant to Leo Lewin in the band and orchestra department.

"HAWAIIAN MELODY" RELEASED

The McKinley Music Co. has recently released a new novelty number called "My Hawaiian Melody." J. Fred Coots and Dave Ringle wrote the song.

ED. WOLFE HAS A SON

Ed. Wolfe, song writer, and brother of L. Wolfe Gilbert, has an addition to his family in the person of a baby boy. Mrs. Wolfe and son are doing nicely.

JACK BICKEL WITH HARRIS

Jack Bickel has joined the writing staff of Charles K. Harris and his new number "Heart Broken," a fox-trot, will be released immediately.

BRENNAN WITH BERLIN

Eddie Brennan, formerly in vaudeville and in minstrel shows, is now connected with the Irving Berlin, Inc.

THE LEADSHEET

Arranged by M. H. S.

In addition to popular music stock Henry Waterson owns some live stock that reside in comfortable paddocks, but hardly ever show signs of taking any laurels away from Man O' War or Morvitch. Serenade, Siren Maid and Crack o' Dawn are the names of the horseflesh in Waterson's stables and many musicians have pestered Leo Lewin, of the Waterson, Berlin and Snyder band and orchestra department, for tips on the races. Especially after Serenade won with the odds 15 to 1. But this was some time ago. After numerous scratches (there's where they shine) and "also rans," Leo handed out the definite information to all musicians that if they wanted to win to play Waterson's tunes, but not his horses. Last Saturday at Jamaica, in the fifth race, Crack o' Dawn romped across a five to one shot, winning a purse of $2,683.24. The dear animal ran a mile and a sixteenth in 1.47. (Ten other horses scratched that day). Now the musicians are ambitious again.

Vaudeville artists, at last we have a song which we guarantee to stop any show, if our directions are carried out. The song we have in mind is "There's a Bunch of Clucks in the Ku Klux Klan." All you have to do to get in solid with your audience is to sing it in a house in any of the Southern States, the further south the better. You can pick up an extra piece of change by notifying the Pathe News editor when you're going to have the song in your repertoire and are booked below the Mason and Dixon line.

The gag is old, but it happened to Joe Ross of the Lee White Music Company, at Reisenweber's last Saturday night. Joe was there in "soup and fish" and was introduced to a party at a table, leaving for a few minutes immediately after. When Joe returned to the table and leaned toward a certain party who gathers news for the Horace Greeley sheet, the certain party pulled him by the sleeve and told him that some more white rock and cracked ice would not be amiss, and to hurry about it.

L. Wolfe Gilbert has a fine big sign in green, black and yellow at the side of his professional counter now and among the first to spy it was a musician from Jersey who read the sign telling about joining the orchestra club for two bucks a year and everything is all to the mustard. He eased up to Wolfie and fingering a $2 bill shyly inquired about the chances of getting a locker at the club, and about the shower baths and "gym," saying that he expected to move to New York soon. He beats the guy who couldn't attend the meetings.

Joe Meyers was telling a friend across the table in a crowded restaurant how he had given "Hugs and Kisses" to many sister acts and musical shows during the summer when he noticed a Jane at the next table giving him the once over. She gave him such an incredulous glance that he was tempted to tell her he was only talking about a song.

SONGWRITER'S SUIT SETTLED

The suit over the song "Grieving For You," instituted by Sam Coslow against Joe Gold and Joe Gibson has been settled out of court and the hatchet buried by all parties concerned. The trio are now hard at work on a new number which they expect to place shortly.

FORSTER GETS WENRICH SONG

The Forster Company of Chicago, have accepted a new comedy-song written by John Bratton and Percy Wenrich, called "The Bobbed Haired Babies' Ball."

BURLESQUE

MANY CHANGES ON AMER. WHEEL

POOR BUSINESS THE CAUSE

The People's Theatre, Philadelphia, which is controlled by John G. Jermon, will discontinue playing the American Burlesque Attractions on Saturday night. The business has been very bad at this house all season, the shows getting $2,000 and less on the week and losing from five hundred to a thousand dollars on the week.

The People's had been playing the attractions of the Columbia Circuit up to the end of last season and was dropped by that circuit a week or so before the present season started. It was thought that the American shows would have better drawing power than the older circuit, so President I. H. Herk decided to give it a chance.

After a trial of four weeks it was found that it would not do for the American circuit, as the business has been very poor. The "Cabaret Girls" played there last week and lost money. "Chick Chick" is there this week.

Arrangements were completed last week whereby the Majestic, Wilkes-Barre goes on the circuit. This house opened on Monday of this week with the "Pace Makers." The shows will play three days here and will go the last half of the week to the Academy, Scranton, filling in the open week between the Bijou, Philadelphia and the three one nighters and Schenectady. The only week open in the East now is the People's week, which should be filled in very shortly as the American Circuit has another house in view. The three days before Fall River formerly Newport will be filled in the next week or so in New England as there are several towns under advisement now, that should be signed up this week.

The American shows will play the International, Niagara Falls for two days commencing Friday, Oct. 21, with the Pace Makers.

JOHNSON SIGNS FOR 20 WEEKS

Jack Johnson, former heavyweight champion, has signed to play for twenty weeks with the I. H. Herk attractions on the American Burlesque Circuit. This is in addition to the time he has already played. He is at the Bijou, Philadelphia, this week with the "Passing Revue." Last week he was at the Gayety, Brooklyn, and next week will be at the Olympic, New York, as an added feature with the "Cabaret Girls."

BOOKED FOR TROCADERO

Lou Redelsheimer booked the following for the Trocadero, Philadelphia, for this week: George Brennon, Frank Penney, Billy Schuler, Pauline Harer, Amy Santley and Edna Lawrence. This company will play the Folly, Baltimore, next week and then will return to Philadelphia and play the Gayety.

CLARK WITH "STEP LIVELY"

Hughy Clark is now featured with Arthur Pearson's "Step Lively Girls" which plays the Palace in Baltimore next week. Joe Holland, straight man, closed with the show at the Casino last Saturday night. He will go into vaudeville with his partner. The act will be known as Holland and Oden.

SUNDAY SHOWS AT GAYETY

MONTREAL, Can., Sept. 27.—The Gayety, which plays the attractions of the Columbia Amusement Company, is playing seven days a week. The shows open here on Sundays now, making a sleeper jump from Toronto.

THEATRE MGR. DIVORCED

CINCINNATI, O., Oct. 3.—Mrs. Jessie May Hedges, former chorus girl with the Max Spiegel "College Girls" company, living at the Monroe Hotel, was granted a divorce from Harry Hedges, manager of the Empress Theatre, by Judge C. W. Hoffman, in the Domestic Relations Court on the grounds of extreme cruelty. They were married in October, 1912.

Mrs. Hedges during her theatrical career was known as Jessie Lindsay. She will return to her home in Philadelphia and resume her stage work, under the name of Jessie Hedges.

Provision will be made by Hedges for Jane, a seven year old adopted daughter, who is attending school at St. Joseph Academy.

Hedges was manager of the "College Girls" when he met and married the girl.

AGENTS ENGAGED

As announced in last week's CLIPPER that show owners were going to place agents ahead of their shows, several have been appointed the last few days.

J. Herbert Mack has engaged Jack Fay to do the advance work for his "Maids of America." He will start in St. Louis, Oct. 17. Fay closed with the "Mutt and Jeff" last Saturday.

"Hank" Wolf opened ahead of Irons and Clamage "A Whirl of Gayety," in Chicago. He recently closed as agent of "Shavings," in Kansas City.

Ed "Dollar Sign" Daly starts ahead of Blutch Coopers "Hello 1922" next week.

There will be more agents put on as soon as show owners can get the right ones.

CHANGES IN FOLLIES CAST

A number of changes will be made in the "Social Follies" cast this week. Harry Stratton and Babe Warrington will close this week at the Star. Lovey Mary Green, the prima donna, closed last Saturday at the Olympic. Millie Loveridge and Billy Bendon opened Saturday night. Al Watson and Ida Blanchard will open next Saturday night.

CHANGES IN "CUDDLE UP" CAST

CLEVELAND, O., Oct. 1.—Dan Sherman, Mabel De Forest, Tess Sherman, James De Forest, Eddie Marks and the Williams Brothers closed with the "Cuddle Up" here today at the Star Theatre. Plunkett and Romain, Jane May, Arthur Page and Bertha Del Monte opened with the show. They play Toledo to-morrow.

ROSE AND SCHAFFNER IN VAUDE.

CHICAGO, ILL., Sept. 24.—Bert Rose and Neil Schaffner are doing a comedy talking act in vaudeville. They are at the McVickers this week. The act is booked for the Loew Time, opening in Minneapolis Oct. 6. Rose and Schaffner were in burlesque last season.

J. C. FLIPPEN CLOSING

Jay C. Flippen will close with the "Step Lively Girls" in Baltimore next week. He is going to do an act in vaudeville with Joe Sprague. Flippen will do comedy, working black face. The act will open around New York the following week.

BOBETTA HALL IN "PASSING REVUE"

Bobetta Hall is spending her first season in burlesque. She is the ingenue of the "Passing Revue." Miss Hall was with the Overseas Revue playing the Keith Time last season.

SUNDAY CONCERTS START

The Casino, Empire, Star and Gayety Theatres in Brooklyn opened their Sunday concerts for the season last Sunday.

DAVIS WITH "GIRLS DE LOOKS"

Billy Davis straight man will replace Ray Leavett with the "Girls de Looks" at the Gayety, Montreal, Oct. 17.

COLUMBIA CUTS WEEK FROM CIRCUIT

WILL REPLACE IT LATER

It was announced at the headquarters of the Columbia Amusement Company, Monday, that the week following Jersey City will be dropped from the circuit after this week on account of poor business. This week will most likely be filled in shortly, as the Columbia Circuit officials have a house in view now. The week to be dropped is partly one nighters and a three day stand. They are Perth Amboy, Plainfield, Stamford and Bridgeport. Rose Sydell's "London Belles" are playing there now.

Youngstown will also be dropped. Sam Howe's Big Show is playing there this week and in all probability this will be the last show in there. Akron will no doubt be the next to go.

CHANGES IN KAHN'S CAST

Kitty Warren and James X. Francis closed at Kahn's Union Square last Saturday night. Bonnie Lloyd closed there, Friday, the night before. Miss Warren opens this week with the "Strolling Players" in Providence. Miss Lloyd opened last Saturday night with the "All Jazz Revue" in Detroit. Francis opened at the National Winter Garden Monday in place of Arthur Putnam, who opens with Arthur Pearsons' "Bits O' Broadway." Helen Adair and Larry Francis opened this week at Kahn's.

AHEARN FOR VAUDEVILLE

Charlie Ahearn, who closed at the Casino, Brooklyn, last Saturday night with Arthur Pearson's "Step Lively Girls," will open in vaudeville next week in a big novelty comedy act of nine people—three women and six men. It's the biggest act that Ahearn has ever attempted. His closing with the burlesque show was a mutual agreement with Pearson.

MACK TO STAY WITH "REVUE"

BOSTON, Mass., Oct. 1.—Satisfactory arrangements have been completed between Ernie Mack and the management of the "Frank Finney Revue," whereby Mack will remain with that show for the balance of the season. Mack was to close last week in Providence. He is doing comedy opposite Frank Finney.

CLOSING WITH BROADWAY

Dick Knowles and May White close with Arthur Pearson's "Bits O' Broadway" at the Empire, Brooklyn, an Saturday night. Katherine Crawford and Arthur Putnam will open at Baltimore, Oct. 17.

MATTY WHITE CLOSING

BRIDGEPORT, Conn., Sept. 30.—Matty White has given in his notice to close with the "Strolling Players" at the Empire in Providence next Sataurday night. White will open in vaudeville the following week.

BUNNY HARRIS IN HOSPITAL

FORT WORTH, Tex., Sept. 28.—Bunny Harris was operated on for appendicitis at the St. Joseph Hospital several days ago. The operation was a success.

WEBER WITH "FOLLIES"

Johnny Weber will open with Barney Gerard's "Follies of the Day" at Youngstown on Oct. 10. He will replace Billy Mossey, who will go into vaudeville.

FANNY RANDOLPH ON VACATION

EVANSVILLE, Ind., Sept. 29.—Fanny Randolph, last season with "Folly Town," is spending the Fall with relatives here.

"TIT FOR TAT," CLEVER AND BRIGHT SCORES HIT AT COLUMBIA

Joe Hurtig's new show, "Tit for Tat," which replaced the "Social Maids" on the Columbia Circuit, is at the Columbia this week. George Niblo and Helen Spencer are featured and it's the best show we have seen these young stars in. Hurtig has spared no expense in costuming or for the scenery. It is a wonderful production.

It is in two parts and six scenes. The program states the book is by Sam Morris, music by Hughy Shubert and dancing numbers by Ben Bernard. Jimmy Connors staged the show and he deserves credit for the manner in which he has blended the scenes, bits and specialties which have been sprinkled with catchy numbers.

Spencer is as funny as in the past. He is still doing the "bum," but using a clean make-up. He has discarded the old clothes and wears flashy and loud colored suits of a misfit kind and makes many changes. He is a great dancer and does plenty of it during the performance.

Miss Spencer, shapely and peppery, adds ginger to the show. Miss Spencer looks fine in her handsome gowns and her dancing shows praiseworthy skill and is effective. Her all around work pleases. She looks fine in tights.

Jimmy Connors, a performer of no mean ability, fits in the right place as the straight man. Connors is one of the best men in his line on the circuit. He reads lines correctly and works up the scenes with the comedians for the best results. He has wonderful stage presence and he knows how to wear clothes.

Big improvement can be noticed in the work of Johnny O'Donnell, who does the second comedy. He has more scope than previous seasons and takes advantage of it. He is a funny fellow and can "hoof" some as well. He and Niblo do great team work. We know of no two comedians on the circuit who work together any better.

Decidedly successful is Eleanor Wilson, the prima donna. She is a tall, well formed woman and unusually charming in appearance, who has a voice well fitted for the part. Her work is quite natural and she rendered her numbers well. Miss Wilson's gowns are beautiful in fact, her white feathered gown is stunning, as is the gold cloth gown she wears. She has the song hit of the show, "Lady of the Lamp." This number is beautifully staged and the girls in the chorus are costumed in gowns that are dazzling and should be the envy of any Broadway show.

Tenny Hilson is in a number of scenes and leads several numbers cleverly. There is a marked improvement in her work and her singing is much better. Her wardrobe is very pretty.

Anna O'Donnell looks well, has a pleasing personality and leads her numbers most satisfactorily. Miss O'Donnell dances gracefully and displays pretty dresses.

Niblo and O'Donnell make their entrance shortly after the opening and give a big dancing specialty which Connors helps to work up.

Niblo, O'Donnell and Miss Spencer later appear and sing "Way Down Yonder," finishing with a dance, going over big.

The "charity" bit afforded a lot of amusement as Niblo, O'Donnell and Miss Spencer did it.

The "table" bit was worked up to a big comedy scene and won much laughter. Niblo, O'Donnell, Connors and Miss Wilson were in it.

Two men whose names appeared on the program as Steno and Neri offered an Italian comedy singing specialty in one that proved to be a hit.

The "Street Car" scene was just crowded with comedy situations. Niblo as the conductor and O'Donnell as the motorman kept the laughs going fast and furious. Miss Hilson and Miss O'Donnell took care of "tough" parts well. A dozen or so of chorus girls were also in the scene as passengers. Jimmy Connors was an inspector. The scene went over for fine results.

The dancing lesson bit proved another good laughing bit. It was done by Niblo, O'Donnell and Miss Wilson.

Niblo and Spencer pleased in their Egyptian dancing specialty. The "drill" bit had the audience in a fine humor the way it was offered by Niblo, O'Donnell and Connors.

The "flirtation" bit was well done by Niblo, O'Donnell, Connors, the Misses Wilson, Spencer, Hilson, O'Donnell and three chorus girls. This scene was well given and there was not a laugh lost.

Niblo and Spencer went big in their specialty in one. Miss Spencer opened with a song. Niblo followed with a dance. They then offered a comedy number together and finished with a fast dance. It's a dandy act and deserved the applause it received.

Miss Wilson, in a beautiful gold cloth gown, sang "Lady of the Lamp," and she sure put this catchy number over. This is the number that Hurtig should be proud of, as he has costumed the girls in gowns that are beautiful and novel in design, the kind seldom seen in any show. It's a number the audience will go out and talk about.

(Continued on page 24)

WHITEMAN'S ORCHESTRA

Theatre—*Palace.*
Style—*Music.*
Time—*Twenty-five minutes.*
Setting—*"Cyc" in "Three."*

Paul Whiteman and his Palais Royal Orchestra, were a sensational hit in the rendition of specially orchestrated published song hits and popular instrumental numbers of the day.

Whiteman had no makeup and needed a shave, some of the boys, especially the cornet player were not carefully attired, the act lacked in dressing and showmanship, and Whiteman was visibly ill at ease, self-conscious, and no doubt nervous, but it made not the slightest difference apparently to the audience, for they were repeatedly encored.

Without blare or trumpetry, sans noise, the orchestra gets some of the most weird Jazz effects and odd syncopated passages, of any of the so-called Jazz Orchestras the reviewer has ever heard.

Conspicuous, as contrasted to the brass featured counter-melody passages, was the employment of two pianos upon which admirable execution, phrasing and technic was displayed.

The playing of part of the Chopin Impromptu and the Octave study, was well done, although in the latter number near the finale, an expression pause, was glossed over.

Placing the pianos nearer the front of the stage, and giving them a little more placement value, would be an advantage. Various solos, bits, saxophone ensembles of four, and other arrangements were accorded emphatic and undeniable response of approbation.

Whiteman was given a bouquet of flowers and looked, and no doubt felt very much prima donna as he took a number of bows.

Displaying no especial showmanship other than in the playing, Whiteman, rather than a dignified bearing, adopted or has or has naturally, a democratic poise as he stands without posing, listening to the boys play, for the most part without direction.

Upon the violin he jazzes delightfully, never stressing and never playing to the gallery.

The attraction is a sure-fire hit with any audience, but by way of suggestion let the writer indicate, it would be better vaudeville showmanship to play something less similar to the preceding part of the act than the "Blues" used when the act was reviewed at the Monday matinee. The audience was very anxious to hear the original of the admirable record of "Cherie," but the band did not play it when the writer was present—it would do very nicely for the the first or second encore. H. W. M.

NEW ACTS

DOOLEY IOLEEN

Theatre—*Jefferson.*
Style—*Tight Wire.*
Time—*Five minutes.*
Setting—*"Three."*

Miss Ioleen appeared in a costume of white and fur with white stockings and slippers, and upon a tight wire, did a couple of tricks and sang one song.

There was nothing especial displayed in the vocal effort other than the fact that she was standing on the wire while singing.

Turn no doubt cut at the supper show, but even then, cut entirely too short and seemed over almost before it had been begun.—H. W. M.

"THE TITLE" REHEARSING

Lumsden Hare will have the leading role in the cast of "The Title," now in rehearsal at the Belmont Theatre. Selene Johnson, Sheila Courtenay, Robert Harrigan, Emily Lorraine, Ernest Cossart and Noel Tearle will also be in the cast.

MISHA APPLEBAUM

Theatre—*Proctor's 23rd St.*
Style—*Talk.*
Time—*Ten minutes.*
Setting—*"One."*

At the finish of his act, Misha Applebaum said he would let the audience in on a secret, which was that he had never been on the stage before, but Misha could have spared himself the trouble for it was very evident from the outset.

Appearing in a business suit of blue, and shoes that appeared to have been untouched by the many and diverse brands of polish, Applebaum proceeded to deliver two mild jokes that seemed weak from old age, and punchless.

The epigram concerning what should be given in a speech was badly garbled, a somewhat better version being, in the first third of your speech tell them what you are going to say, in the second third, tell it to them, and in the last part, tell them what you've been talking about. At best it is no more than slightly humorous and hardly that for vaudeville.

Applebaum then announced that in answering questions on any subject, it was not so much that a good answer was given, as the way the questioner was handled so as not to offend him. He then proceeded to take the audience "in his act," but they evidently did not make good and according to his own words, he didn't either, for the audience not only asked questions he could not answer, but he replied to several that were asked in a rather flippant and trivial manner.

Having announced that he would give an answer on any topic of the day, the first question fired at him was what did he think of Izzy Einstein, to which he pleaded ignorance, saying he did "not know the gentleman."

A question on "Fatty Arbuckle" brought laughs from the gallery, seemed most out of place, but received a hand as in a fine dramatic outburst, Applebaum said, "Every man should be judged innocent until he is proven guilty."

Another question about the Ku Klux Klan brought forth the reply that Applebaum was "not talking politics." Several other queries were answered in the get-back manner of the street corner harranguer of crowds, and dispensing no especial information, nor answering the question asked without subtefuge.

Applebaum belongs to a humanitarian cult and came to New York to talk against the electric chair.

A sob stuff story was used for a finish about a boy who had been condemned to death whom Applebaum said would have told the story to the judge himself had he been able to talk as well as Applebaum. It was a tale of an unfortunate of the slums, delivered in metallic monotones, as unsympathetically delivered, much less a judge before whom a murderer was being tried.

Received a fair hand at the finish, returned to impart the secret, and tell a Mark Twain story.

Applebaum needs several good "gags" and omitting the electric chair specialty, together with an earnest effort to answer questions he may have a vaudeville novelty in the three-a-day.—H. W. M.

MAMIE SMITH TO TRAVEL

Mamie Smith, who is signed up to sing exclusively for the Okeh records, has just started on the road with her own jazz Revue. She was the first female colored artist to sing for any phonograph company and has attained every success possible. She has just recorded five new numbers entitled, "Daddy your Mama is Lonesome for you," "Weepin'," "Oh Joe, Please Don't Go," "Let's Agree to Disagree" and "Sax-o-Phoney Blues." All these numbers are published by Triangle Music Publishing Co. and are the main features of Mamie Smith's Jazz Revue.

GERTRUDE HOFFMAN

THE INCOMPARABLE

Now at B. F. KEITH'S PALACE

Entire Production Costumed by the Russian Arts and Crafts Studios

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ANOTHER SENSATIONAL TRIUMPH FOR OUR ORGANIZATION

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EX.

NEW YORK CITY

Palace—Burns & Freda—John Steel—Paul Whitman & Band—The Flivertons—El Cleve—Adele Rowland—Elinore & Williams—Ray Raymond & Girls.

Riverside—Sharkey, Roth & Witt—Ann Gray—Eddie Leonard—Ernie Ball—Franklyn Ardell Co.—Evans & Perez—Bert & Betty Wheeler.

Royal—A Dress Rehearsal—Geo. Moore & Mary Jane—Leo Beers—Harry & Anna Seymour—Henry Santrey & Band—Reynolds & Donegan.

Broadway—Archer & Belford—Claudia Coleman—Val & Ernie Stanton—Harry Breen.

81st Street—Georgie Jessell Revue—Herschell Henlere—Jue Quon Tai—Sully & Thomas—Clinton & Rooney—Archless & Venus.

Jefferson (First Half)—Laura Devine. (Second Half)—Tracey & McBride—Roy Arthur—Donovan & Lee.

Franklyn (First Half)—Minetti & Sidelli—Donovan & Lee—20th Century Revue. (Second Half)—Ben Smith—Tennessee Ten.

Coliseum (First Half)—Musical Hunters—Marshall & Williams—Sawing a Woman. (Second Half)—Vernon.

Fordham (First Half)—Vernon—Howard & Sadler—Royal Gascoignes. (Second Half)—Craig & Holtsworth—Newell & Most—Marshall & Williams—Sawing a Woman.

Regent (First Half)—Tracey & McBride. (Second Half)—Howard & Sadler—Miniature Revue.

BROOKLYN

Bushwick—Chong & Moey—Haig & Lavere—Raymond, Bond & Co.—Bill Robinson—Edith Tallaferro Co.—Bobby Pander & Co.—Gallagher & Shean.

Orpheum—Ruth Budd—Billy Glason—Millership & Gerard—Owen McGivney.

Flatbush—Clara Howard—Miller & Mack—The Sirens.

Boro Park (First Half)—Way Down East Quartette—Roy & Arthur. (Second Half)—Laura Devine—Way Down East Quartette.

Far Rockaway (Second Half)—Minetti & Sidelli—Rome & Gaut.

BALTIMORE

Maryland—Kaufman Bros.—Imhoff Coreene Co.—Coogan & Casey—J. & N. Olms—Leipsig—Garcinetti Bros.—Sophie Tucker & Co.—Elain Sheridan—Ivan Bankoff.

BOSTON

Keith's—The Joannys—Vincent O'Donnell—Bostock's Riding School—Jean Granese Co.—A Man of the People—Bert Errol—Daphne Pollard—Three Lordens.

BUFFALO

Shea's—Ruth Howell & Co.—Billy & Eddie Gorman—Langford & Fredericks—Glenn & Jenkins—Josephine Victor & Co.—Jim McWilliams—La Pelarica Trio.

CINCINNATI

Keith's—B. A. Rolfe's Revue—Toto—Frank Wilcox & Co.—Bernard & Garry—Arthur Barat—Demarest & Collette—Sylvia Clarke.

CLEVELAND

Hippodrome—Walter C. Kelly—Jack McGowan—Powers & Wallace.

COLUMBUS

Keith's—Harry Watson & Co.—Mabel Burke—Maxine Bros. & Bobby—Olson & Johnson—Sally & Boughton—Russell & Devitt—Unusual Duo.

DETROIT

Temple—Bevan & Flint—Horace Goldin—Pierce & Goff—Lady Alice's Pets—Courtney Sisters & Band.

ERIE

Colonial—Joe Cook—Regal & Mack—Joe Laurie, Jr.—Hobson & Beatty—Lorimor, Hudson & Co.—Alexander Bros. & Co.—Evelyn.

GRAND RAPIDS

Empress—Daly, Mack & Daly—Valda & Co.—Taylor, Howard & Them—Nash & O'Donnell—Handers & Meliss—Belle Baker—Jack Benny.

HAMILTON

Shea's—Althea & Lucas—Four of Us—Tennessee Ten—B. & J. Creighton—Red Comedy Circus.

INDIANAPOLIS

Keith's—Rae Samuels—Edwin George—McFarlane & Palace—Camilla's Birds—Profiteering—Doree's Operalogue.

JOHNSTOWN

Majestic—Fodon Trio—Santoro & Silvere—Valentino Voz.

LOWELL

Keith's—Claude & Fanny Usher—Fisher & Gilmore—Bert & Lottie Walton—Brenan & Rule—Reed & Tucker—Jack Lavere—Kluting's Animals.

LOUISVILLE

Maryland—Davis & Darnell—Jed Dooley & Co.—D. D. H.—Franklyn, Charles & Co.

MONTREAL

Princess—James & Etta Mitchel—Bob & Peggy Valentine—Edith Clasper & Boys—Norwood & Hall—Paul Decker & Co.—Charles Olcott & Mary Ann—For Pity's Sake—Burns Bros.

PHILADELPHIA

Keith's—Venita Gould—Bert Baker & Co.—L. & J. Archer—Monroe & Grant—Valeska Suratt—Brent Hayes—Fenton & Fields—Geo. McFarlane.

PITTSBURGH

Davis—Pressler & Klaiss—Dummies—Willie Solar—Ames & Winthrop—Peggy Carhart—Irene Castle—Silber & North.

Sheridan Square—Santoro & Silvere—Valentino Vox—Fodon Trio.

PORTLAND

Keith's—Kenny & Hollis—Joe Armstrong—Musical Parshleys—Hope Eden—Lucille & Cockie—Burt Rosedale.

PROVIDENCE

Keith's—Herman & Shirley—Joe Darcy—Foley & La Tour—Patricola—Craig Campbell—Frances Pritchard & Co.—Two Little Pals.

QUEBEC

Auditorium—Dallas Walker—Daisy Nellis—Aeroplane Girls.

Kelly and Johnson
NOW PLAYING
THE LOEW CIRCUIT
Direction AMOS PAGLIA

ROCHESTER

Temple—Eddie Ross—Wilson-Aubrey Trio—Raymond Wilbert—Mr. & Mrs. Alan Rogers—Bert Fitzgibbon—Elsa Ryan & Co.—Dawson Sisters—Walsh & Edwards.

SYRACUSE

Keith's—Wylie & Hartman—Robert E. Keane & Claire Whitney—Johnny Burke.

TOLEDO

Keith's—Scala—Chas. Howard & Co.—Eddie Foy & Family—Martha Pryde—Black & O'Donnell—Creole Cocktail—Willa & Harold Brown.

TORONTO

Shea's—Therese & Wiley—Cates Bros.—McLennan & Carson—Sally Fisher & Co.—Jim & Betty Morgan—Watson Sisters—Joe Towle—Eight Blue Devils.

WASHINGTON

Keith's—McLennan & Carson—Wilton Sisters—Victor Moore & Co.—Mrs. Turnbull—Harry Carroll Revue.

YOUNGSTOWN

Hippodrome—Musicland—Le Maire & Hayes—Seven Bracks—Dillon & Parker—Furnam & Nash—Millicent Mower.

ORPHEUM CIRCUIT

CHICAGO

Palace—Mary Boland & Co.—Blossom Seeley & Boys—Vernon Stiles—Dooley & Sales—Jack Osterman—Franklyn & Charles—Miss Merle & Co.—Rodero & Marconi—Homer Romaine—"Summertime."

Majestic—Kellam & O'Dare—Sidney Grant—T. & K. O'Meara—Chic Sale—Stagpole & Spier—Bailey & Cowan—Frank Gaby—Barry & Whitledge—Clayton, White & Co.

State Lake—Nat Nazarro & B. & B.—Cliff Nazarro & Darlings—Vadi & Gygi—Wilbur & Mansfield—Lydell & Gibson—Bartram & Saxton—Dorothea Sadlier & Co.—Frank Browne.

DULUTH

Orpheum—The Rios—Prelle—Joe Bennett—Chas. Harrison—Toney & Norman—Williams & Wolfus—Bobbie Gordone.

DENVER

Orpheum—Sarah Padden & Co.—Mehlinger & Meyers—Gibson & Connelli—Frank Farron—Grant & Wallace—Margaret Calvert.

DES MOINES

Orpheum—Jean Barrios—Flannagan & Morrison—Lyons & Yosco—Kitner & Reaney—Ed. Janis Revue—Galetti's Monkeys—Ben Beyer.

EDMONTON AND CALGARY

Orpheum—Michon Bros.—Anderson & Graves—Clifford & Johnson—Corinne Tilton Revue—Bob Hall—Anderson & Yvel—Follis Girls.

KANSAS CITY

Orpheum—Margaret Taylor—Norton & Nicholson—Butler & Parker—Gus. Edwards' Revue—Sandy—Zuhn & Dries—Lohse & Sterling.

LINCOLN

Orpheum—Wm. H. Crane & Co.—Scanlon, Deno & Scanlon—Ford & Cunningham—Frank Texas Walker—Clairmont Bros.—Bekefi Dancers—Valente Brothers.

LOS ANGELES

Orpheum—Watts & Hawley—Henry & Moore—York & King—Taxie—Wilbur Mack & Co.—Barbette—Sammy Lee & Friends—Riggs & Witchie.

MEMPHIS

Orpheum—Trixie Friganza—Trip to Hitland—Tom Patricola & Co.—Lamont Trio—Winton Bros.

MILWAUKEE

Palace—Yip Yip Yaphankers—Hugh Herbert & Co.—Geo. Yeoman—Muller & Stanley—Val Harris & Co.

Majestic—Tempest & Sunshine—Beth Beri—Wilfred Clark & Co.—Joe Browning—Marion Harris—Lydell & Macy—Rasso—Leo Zarrell Duo.

MINNEAPOLIS

Orpheum—Kitty Doner & Co.—Ed. & Birdie Conrad—Jack Joyce—Kramer & Boyle—Sultan—Booth & Nina—Mary Haynes.

NEW ORLEANS

Orpheum—Clark & Bergman—Dainty Marie—Morris & Campbell—Frank De Voe & Co.—Gordon & Rica—Lowe-Feeley & Stella—Wilfrid Du Bois.

OMAHA

Orpheum—David Sapirstein—Jean Adair & Co.—Carson & Willard—Ona Munson & Co.—Frawley & Louise—Four Lamys—Mantell & Co.

OAKLAND

Orpheum—Sammy Lee & Lady Friends—McKay & Ardine—Quixey Four—Bennett Sisters—Neal Abel—Juggling Nelsons—Carlton & Ballew.

PORTLAND

Orpheum—Helen Keller—Geo. & May Le Fevre—Mel Klee—The Gellis—Marjorie Barracks—Bob La Salle—Harry Conley & Co.

SIOUX CITY

Orpheum—Lady Tsen Mei—Samsted & Marion—Thos. A. Wise & Co.—Tarzan—Bronson & Baldwin—Jack Inglis—Moody & Duncan—Wanzer & Palmer.

ST. PAUL

Orpheum—Stone & Hayes—Vera Berliner—Santos & Hayes—Brown & O'Donnell—Mang & Snyder—Marshall Montgomery.

SALT LAKE CITY

Orpheum—Julian Eltinge—Marion Morgan Dancers—Edith Clifford—Nanon, Welsh & Co.—Frank Wilson—Lloyd & Christie—Clifford Wayne & Co.

SEATTLE

Orpheum—Pearl Regay & Co.—Jack Rose—Gautier's Toy Shop—Margaret Ford—Dooley & Storey—Van Cellos—Swift & Kelly.

SACRAMENTO AND FRESNO

Orpheum—Bushman & Bayne—William Halligan & Co.—The Sharrocks—Gautier's Bricklayers—Toney Grey & Co.—Millard & Marlin—Lou & Fay Durbelle.

ST. LOUIS

Orpheum—Billy Van & Corbett—Dave Harris & Band—Harry Holman & Co.—Vaughn Comfort—Miss Juliet—Larry Comer—Nihla.

Rialto—Gene Greene—Melville & Rule—Healy Trio—Jack George Duo—Kay & Fox.

SAN FRANCISCO

Orpheum—The Cansinos—Aileen Stanley—Wood & Wyde—Bowers, Walters & Crocker—Adler & Ross—Hughes Musical Duo—Wallace Galvin—Carlyle Blackwell.

VANCOUVER

Orpheum—Grace Nelson—Schichtl's Mannikins—"Indoor Sports"—Adams & Griffith—Moran & Mack—East & West—Danse Fantasies—Whiting & Burt.

WINNIPEG

Orpheum—Young & April—Ed. Morton—Billy Arlington & Co.—William Ebs—Lee Children—Avey & O'Neil—Kara.

F. F. PROCTOR

Week of Oct. 3, 1921

NEW YORK CITY

Fifth Ave. (First Half)—Chas. Henry's Pets—Rene Robert Revue—Mrs. Gene Hughes—Murray Kissen Co.—Healy & Cross—Coogan & Casey—Edna Dreon. (Second Half)—Wm. & Joe Mandell—Arthur Geary—Emily Darrell—Dotson.

125th St. (First Half)—Comebacks—Ryan & Haggarty—Josie Rooney Co.—Kirby, Quinn & Ange—Follette's Monkeys—Shields & Kane. (Second Half)—Minnette & Sidelli—Caroline—Kennedy & Kramer—Murray Kissen Co.—Goldie & Thorn.

58th St. (First Half)—Miss Cupid—Kaufman & Lillian—Rowland & Meehan—Stewart & Harris—Andriffe Trio—Maud Ryan—Codin & Glass. (Second Half)—John McGowan—Wilson & Kelly—St. Clair Twins—Gordon & Kenny—Clark & Wilson—Pedestrianism.

23d St. (First Half)—Allen & Canton—Miller & Anthony—Arthur West—Ford & Hewitt—Lewis & Norton—Miss Ioleen. (Second Half)—Jos. N. Norcross—Creedon & Davis—Saxi Holtsworth—Angel & Fuller.

ALBANY

(First Half)—Polly Darcy's Circus—Ernie & Ernie—Thunder & Lightning—Ming Kee Four—Dolly Dumpling—Geo. Fredericks Co.—Chuck Resler—Weber & Ridnor. (Second Half)—Bessie Clifford—Tuck & Claire—Middleton & Spellmeyer—Wheeler & Potter—Doyle & Cavanaugh—Cahill & Romaine—Fred Elliott—Zeno, Moll & Carr.

ELIZABETH

(First Half)—The Keeleys—Morley & Chesleigh—Haig & Levere—Alma Neilson Co. (Second Half)—Swain's Midnight Prowlers—Kay Neilan—Mabel Berre Co.—Jack Lavere—Murphy & White.

MT. VERNON

(First Half)—Val & E. Stanton—Mabel Taliaferro—Vernon—Maurice Diamond Co.—Margot Young—The Cromwells. (Second Half)—Jimmy Dunn—Donovan & Lee—Mosconi Family.

NEWARK

(First Half)—Dotson—Tracy & McBride—Mosconi Family—Jack LaVier—Tom Smith Co.—John S. Blondy Sisters—Tony & Norman. (Second Half)—Carl Randell Co.—Herman Timberg—Spirit of Mardi Gras—Ethel MacDonough—Mabel Taliaferro—Heely & Cross.

PORTCHESTER

Harris & Willis—Will J. Ward—Jay Regan Co.—An Arabian Romance.

SCHENECTADY

(First Half)—Lord & Fuller—Welton & Marshall—Graves Demonde—Hazel Crosby Co.—Rubeville. (Second Half)—Clark & Beehan—Florence Brady—Duffy & Keller—Harry Kahne—Alma Neilson Co.

TROY

(First Half)—Bessie Clifford—Tuck & Claire—Middleton & Spellmeyer—Wheeler & Potter—Doyle & Cavanaugh—Cahill & Romaine—Fred Elliott—Zeno, Moll & Carr. (Second Half)—Polly Darcy & Circus—Ernie & Ernie—Thunder & Lightning—Ming Kee Four—Dolly Dumpling—Geo. S. Frederick Co.—Chuck Resler—Weber & Ridnor.

YONKERS

Conley & Webb—Way Down East—Ruth Christie Duo.

B. F. KEITH'S VAUD. EX.

Week of Oct. 3, 1921

NEW YORK CITY

Harlem Opera House (First Half)—Combe & Nevins—One on the Aisle—Saxi Holtsworth Co.—Fisher & Hurts. (Second Half)—Allen & Cantor—Chas. Henry's Pets.

ALTOONA

(First Half)—The McBanns—Story & Clark—The Leightons—Evelyn Phillips Co. (Second Half)—Hoen & Duprece—Faden Trio—Valentine Vox—Marie Gasper—A Century Girl.

ALLENTOWN

(First Half)—Garcinetti Bros.—Murray Girls—Harry Bolger Co.—Hamilton & Barnes—Mason Cole Co. (Second Half)—Francis Belle Boys—Fred & M. Dale—Dalton & Craig—Espe & Dutton.

BOSTON

Boston—Bolger Bros.—Jas. J. Morton—Foley & Latour—Grenele & Drayton—Sawing a Woman in Two.

Scolley Square—Mattus & Young—Lonna Nacenzio—Roger Gray Co.—Lecardo Bros.

Chief Blue Cloud
Princess Winona
Direction—LEW GOLDER
PLAYING B. F. KEITH CIRCUIT

Washington Street—Bert & Lettie Walton—Carmen Ercelle—Thos. J. Ryan Co.—Lowry Prince—Robinson's Baboons.

Bowdoin Sq.—William & M. Rogers—Chas. Leonard Fletcher.

Howard—Will Mahoney—Class Manuel & Co.

BANGOR

(First Half)—Seymour's Happy Family—Helen Miller—Geo. P. Wilson—McManus & McNulty—Ed & Eva Redding—Bowman Bros.—Hite Reflow. (Second Half)—O'Connor & McCormick—Pardo & Archer—Countess Varger—Nolan & Nolan—Bennett & Shepard—Tom Kelly—Bell & Eva.

BROCKTON

(First Half)—Warden Bros.—Miller Girls—Wilkins & Wilkins—Monarch Comedy Four. (Second Half)—Elkhoff & Gordon—Ferron Oliver—Field & Fink—Hite Reflow Co.

BINGHAMTON

(First Half)—Andre & Armond—Miner & Evans—Sullivan & Meyers—Mitchell & Tone—Hanako Trio—Big City Four—Crisp Sisters Co. (Second Half)—Dancing Roates—Mason & Dixon—Howard & Ross—Breen Family.

BRISTOL

Marie Russell Co.—Roma Duo—Ray & Fay—Arthur Lyons Co.

CHESTER

(First Half)—Chas. Baldi—Arthur & L. Bell—Tango Shoes—Ben Smith—Amaranth Sisters. (Second Half)—Dave & Lillian—McCormick & Irving—Lovenberg Sisters & Neary—Bobby Heath Co.

CLARKSBURG

(First Half)—Klass & Brilliant—Bert Walton. (Second Half)—Dezso Retter—Ted & F. Burns—Rudell & Dunigan—Maurice Samuels.

CANTON

Valda & Co.—Jennings & Mazier—Five Kirksmith Sisters—Regal & Mack—Margaret Padula—The Sheldons.

CAMBRIDGE

(First Half)—Bob & Tip—Betty Washington—McCormack & Wallace—Nolan & Nolan—Robert Reilly Co. (Second Half)—Nelson & Waring—Berger & Bloom—Sabbott & Brooks—McCoy & Walton—Diamond & Brennan.

ELMIRA

(First Half)—Dancing Roats—Howard & Ross—Leo Haley—Breen Family. (Second Half)—Hanako Trio—Miner & Evans—Mitchell & Stove—Crisp Sisters & Co.

EASTON

(First Half)—Francis Bell Boys—Fred & Dale—Dalton & Craig—Espe & Dutton. (Second Half)—Garcinetti & Bros.—Murphy Girls—Henry Bolge Co.—Hamilton & Barnes—Mason & Cole Co.

B. F. KEITH CIRCUIT
EDITH HELENA
Greatest Vocal Range in World
GENE HUGHES, Palace Theatre Bldg.

FITCHBURG

(First Half)—The Parshleys—Williams & Taylor—Dress Rehearsal—Primrose Trio—Sabbott & Brooks. (Second Half)—Arthur Turelly—Three Haley Sisters—McCormick & Wallace—Wilkins & Wilkins—Robert Reilly Co.

GLOVERSVILLE

(Second Half)—Perez & Marguerite—Mildred Williams—Stanley & Wilson Sisters—Big City Four.

GREENSBURG

(First Half)—Victoria Goodwin—Bud & Jessie Gray—Big Three—Moonlight. (Second Half)—Chas. Lloyd Co.—Swor & Westbrook.

HALIFAX

(First Half)—Cleo Akron—Florence Nelson—Loney Haskell—Elevera Sisters. (Second Half)—Harry & G. Dudly—Sandifer & Benson—Grace Leonard Co.—Anthony & Arnold—Wiser Co.

HAZELTON

(First Half)—Dainty Virginia—Jean & White—Rives & Arnold—Marie Hart & Co. (Second Half)—Josephine & Harrity—Hall & Shapiro—Froxini—The Sterlings.

HOLYOKE

(First Half)—Hollis Quintette—Rhoda Nickell—Columbia & Victor—Hampton & Blake—Little Jim. (Second Half)—Joe Armstrong—Marie & Mario—Melody Sextette.

HARRISBURG

(First Half)—Hoen & Duprece—Faden Trio—Valentine Vox—Marie Gasper. (Second Half)—A Century Girl Co.—The McBanns—Story & Clark—The Leightons—Evelyn Phillips Co.

ITHACA

(Second Half)—Andre & Armond—Sullivan & Meyers—Lee Haley—The Volunteers—Ricardo & Ashforth.

(*Continued on page 25*)

YORK AND MAYBELLE
JUST SIGNED CONTRACTS FOR TWO YEARS. "WATCH" THIS SPACE

Arthur Millar
AND GIRLS
Playing B. F. Keith Circuit

STARS OF BURLESQUE

Versatile Comedian "It's Your Mother"
JOE STANLEY
WITH TOM SULLIVAN'S MONTE CARLO GIRLS

BILLY (YIDDLE) DOYLE
NATIONAL THEATRE CHICAGO

PRIMA DONNA AND JUVENILE CHARACTERS | OPEN FOR OFFERS
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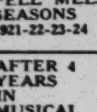
CIRTNECCE NAIDEMOC
ERNIE MACK
WITH FRANK FINNEY REVUE
DIRECTION ROEHM & RICHARDS

A NEW STRAIGHT MAN IN BURLESQUE BUT NOT A NEW STRAIGHT MAN
JOE FORTE
WITH JACK SINGER'S OWN SHOW


MATTY WHITE
IN A SINGING HUMORESQUE

WITH TOM SULLIVAN'S MONTE CARLO GIRLS
GRACE GOODALE
Thanks to Grace Goodale

PRIMA DONNA
Direction IKE WEBER
ALTHEA BARNES
WITH CHAS. WALDRON'S FRANK FINNEY REVUE

PRIMA DONNA
JULIA DE CAMERON
WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

HARRY STROUSE'S PELL MELL SEASONS 1921-22-23-24
CHAS. COUNTRY
THANKS TO SAMMY SPEARS AND RAE ROTH

AFTER 4 YEARS IN MUSICAL COMEDY
JACK H. ALTON
BACK IN BURLESQUE WITH "GROWN UP BABIES"

HEBREW COMEDIAN
HARRY EVANSON
WITH JOE AND FRANK LEVITT'S "SOME SHOW" SEASON 1921-1922

JEAN BEDINI'S INGENUE
VIOLET **"PIERRETTE"** GASNIER
"PEEK-A-BOO" SEASON 1921-22

WITH I. H. HERK'S "JINGLE JINGLE"
BILLY **PURCELLA and RAMSAY** EVYLEEN
Direction IKE WEBER

WAIT—WHO—ME—NO—YES—

SOUBRETTE JIMMY COOPERS BEAUTY REVUE
BETTY BURROUGHS
MY FIRST SEASON AND MAKING GOOD

BOBETTA HALL
INGENUE PASSING REVUE FIRST TIME IN BURLESQUE

BILLIE FLINT
INGENUE-SOUBRETTE — JIMMY COOPER'S BEAUTY REVUE

AMERICA'S BEST BLUES SINGER
MISS TESS SHERMAN & CO.
In THE RUBE CIRCUS with DAN SHERMAN and MABEL DeFOREST. Comedy Personified.
Permanent Address, SHERMAN LAKE, NEW YORK.

NETTIE KNISE
INGENUE—WHISTLING GIRL — SOCIAL FOLLIES—DIRECTION: IKE WEBER

DOLLY BERANGER
MEETING WITH SUCCESS
WISE LITTLE SOUBRETTE WITH LEW KELLY SHOW

FRED HARPER
DOING COMEDY AND ACROBATIC DANCING — WITH JIMMY COOPERS "BEAUTY REVUE"

OLIVE DE COVENY
PRIMA DONNA—BIG WONDER SHOW

BABE WARRINGTON
SOUBRETTE — SOCIAL FOLLIES

BESSIE PARDUE'S HIGH STEPPERS
With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Season.
Columbia Circuit

NEW ACTS

20TH CENTURY REVUE

Theatre—*Jefferson.*
Style—*Revue.*
Time—*Thirty-two minutes.*
Setting—*Special*

Though there is nothing in the act that could be copyrighted as being original, most of it being impersonations, the method of presentation, and the way each bit is put over by the respective artists doing it, stamps the 20th Century Revue as a big time act, and an unusually good one even for that circuit.

The act is opened when a girl steps through a special drop and in an announcement that was short and to the point informed the audience of what was coming. Before the drop had gone up a lively jazz band in back of it started a pace that was maintained until the act was over more than a half hour later. The jazz band, four men and a girl violinist in a black abbreviated costume, was on one side of the stage, and on the other were seated four girls and a man on high back minstrel style chairs. Egyptian Mummies painted on the backs. All were dressed in grey and yellow silk costumes. The band played, and the rest of them sang "Stay in Your Own Backyard," Billy Sharp making his entrance at the close of the piece. One of the girls immediately hopped to it in lively fashion and sang "Nobody's Baby," in good voice and style. A girl in an abbreviated dress of black iridescent material made her appearance and put over a dancing number full of pep ending with a few cartwheels for good measure. The next offering was by a girl in a dress of gold cloth trimmed with blue, slippers and hosiery to match. She sang "Strut Miss Lizzy," and strutted a mean strut. If the above numbers were impersonations we don't remember them being announced. As the numbers were put on those who had been seated on one side of the stage left in time to make changes.

Sharp next announced an impersonation of Irene Bordoni, and escorted to the footlights a girl clad in a red velvet gown with fringes and no back; her hair done up of course and she sure was a ringer for the one she impersonated. She sang, "If You Could Care for Me," in good voice and proceeded to vamp Sharp who was seated on a settee.

At her suggestion they waltzed, stopping now and then for a gag or two. A waiter entered with drinks and cigarettes, toward the end of the bit and the business done went over well. One of the boys who had been playing in the band impersonated Herman Timberg after the Bordoni girl left and did it well. The Courtney Sisters were next in line and the girl who impersonated them proved to be a good pair of harmonizers. Eva Tanguay came in for the next impersonation, and Eva herself would have done well to put over the "I Don't Care" song, in a manner to be received by the audience any better than the girl in white costume. The girl from the jazz band gave an impression of Maud Powell, playing "Souvenir," on her violin accompanied by a male violinist.

Sharp reserved the last spot for himself, giving dancing impersonations of Pat Rooney, George Primrose, Eddie Leonard, and Bert Williams, which was followed by "an impersonation of myself," which went over for a tremendous hand.

The finale followed Sharp's dance, all hands singing or playing "Auld Lang Syne," and needless to say the show was easily stopped, Sharp making a short speech of thanks. Every one of the five girls and six men did whatever they started out to do in almost faultless manner; the voices were good, their dancing excellent and the act on the whole was well staged running as we said more than half hour and the tempo never slowing up for a minute. The act lives up to its billing, 20th Century Revue, being correct. M. H. S.

CALVIN AND WOOD

Theatre—*Coliseum.*
Style—*Singing, talking, dance.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

Man and woman, with ability, and material that is not up to it. The man particularly has a style of comedy all his own, delivered in a quiet, dry manner that got laughs more because of the style it was delivered in than because of the material. The girl does her work capably. The opening bit is poor, and the burlesque drama, done by the girl prior to man's entrance, is also very weak. The closing verses are small timey, and not at all up to the standard of the performers' ability. The talk during the act, the doctor bits particularly, are the best part of the act, and surrounded by better material for the opening and closing parts of the act, the pair could work the big time houses and find them to their liking. G. J. H.

CARNEY AND ROSE

Theatre—*Regent.*
Style—*Comedy Skit.*
Time—*Twelve minutes.*
Setting—*In "One and a half," special drop.*

A rather pepless offering, with good materials, and a good looking girl. Both the man and woman have good personalities, and dress well, but their talk, which is a lot of chatter about a lost husband, whom the girl married the night before, and lost ten minutes later, is not put over in a big-time manner. The man is discovered later to be the girl's lost husband, and immediately a battle royal starts.

The act has good points, but they are lost in the lack of snap, that should be the fundamental principle of this offering. The act finishes with a song and dance routine, which was the best bit in the performance. Good as it stands for the small time houses.—D. S. B.

BIMMS AND GRILL

Theatre—*Jefferson.*
Style—*Acrobatic.*
Time—*Seven minutes.*
Setting—*In "three."*

Two men, in street clothes, who enter leisurely remove their hats and coats, which they place on a rack and go through an excellent routine of acrobatic and strong man stunts. Their offering was somewhat different and better than the usual run, some of their stunts being intricate and difficult. Both performed in a sure and finished manner, minus stalling, and ought to make a first rate act for either extreme of any bill. Though they weren't on very long they managed to crowd many stunts into the act and kept moving all of the time.
M. H. S.

HUNTER REVUE OPENS OCT. 10

Arthur Hunter's Revue entitled "Pleasing You," which is under the direction of Leo La Blanc, will open October 10, for a twelve weeks' run at John's Restaurant, 165 West 97th street. The cast includes Chris Pender, Lopaz, the Spanish danseuse; Anne Greenway, Ethel Cambel, and the Flying Dancers.

The **Rios** are routed for the entire season over the big circuits.

STEPHENS AND HOLLISTER

Theatre—*Proctor's 23rd St.*
Style—*Comedy, singing, impressions.*
Time—*Twelve minutes.*
Setting—*Special in "Two."*

Stephens and Hollister have a big time comedy novelty that should have no trouble in securing booking in the two-a-day.

The set is an exterior, two adjoining houses with a small low wall between, grass, flowers and other details.

Both the idea of the set, some of the business and the basic idea of the style, seem to have been constructed along the lines of "So Long, Letty," although the dialogue is diverse.

Miss Stephens has lately rented her bungalow and is in the front yard, or is it the back yard, practicing athletics in an abbreviated suit with legs bare to the knees, when she is discovered by Hollister, and between the two there is considerable dialogue, very well written and very capably delivered. The bright and witty repartee is of the higher order and contains a laugh in almost every line.

In a good contralto, Miss Stephens put over "California and You" to a decided hand, and later did impressions of Marilyn Miller, Fannie Brice singing "My Man," and Blanche Ring doing "Molly." She had Miss Ring's characteristic movements down to a nicety and received adequate approbation from those assembled.

Hollister, in his style, makeup and personality, together with his quiet way of working, is remindful of Roy Atwell; he never rants nor forces, but gets his points over like a veteran.

In "One" for a finish, the two read newspapers, each reading about a different subject, a pause ensuing and the spoken sentence of the other, seemingly being a continuation of the previously read portion, gives an incongruity that is humorous and at times forcefully hilarious. Exchanging papers, the business is repeated, several very good laughs being obtained, which together with a good, punchy, getaway gag, sents the two over to well deserved and strenuous applause.

This is one of the best comedy acts in the three-a-day houses we have seen in many a day, and it no doubt will be seen in the big time houses, where it belongs before a great many moons have passed. H. W. M.

Chas. T. Aldrich, long out of vaudeville, has returned and this week is appearing at the Euclid Avenue Opera House in Cleveland, O.

MANAGERS TAKE NOTICE
DAVE AND TRESSIE
TWO FAST STEPPERS
FORMERLY OF DAVE & LILLIAN
DIRECTION WILL VICODQ

JACK ROOF and GIRLS
THE GIRL ACT WITH THE COMEDY PUNCH
A RECORD—TWO YEARS AT GIRARD AVENUE THEATRE, PHILA., PA.

BUFFALO BEAR and SQUAW
SUPREME INDIAN NOVELTY ACT
IN VAUDEVILLE

B. F. KAHN'S
UNION SQUARE THEATRE
NEW YORK
THE LEADING STOCK BURLESQUE THEATRE OF AMERICA
Wanted good comedians with material who can produce. Open every week in the year. Address all communications to B. F. KAHN.

JIM BENNETT
Hoke-em
PASSING REVIEW — BIJOU, PHILADELPHIA, THIS WEEK

ARTHUR PUTNAM
WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

WHEN PLAYING THE STAR OR CASINO THEATRES STOP AT
Dondero's Theatrical Place
High class rooms with running hot and cold water. Mrs. Frankie Dondero, formerly Vivian Young, proprietress. 150 Lawrence Street, near Fulton, Brooklyn. Moderate rates. Homelike.

MAE SMITH
SOUBRETTE — HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA, WHO CAN SING, TALK AND WEAR GOWNS — **EVELYN PRYCE** — WITH JAZZ BABIES

BOBBY GORE
STRAIGHT MAN, DOING A LEGMANIA DANCE — WITH BIG REVIEW

JOHNNY BELL
THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

PRINCESS LIVINGSTON
INGENUE SOUBRETTE — GROWN UP BABIES

FRANKIE DALE
INGENUE — A WHIRL OF GIRLS CO.

ARTHUR STERN
STRAIGHT MAN — GROWN UP BABIES

MILDRED FRANKLIN
SOUBRETTE — PELL MELL

FLORENCE (MACK) DRAKE
SOUBRETTE-INGENUE — A WHIRL OF GIRLS CO.

GEO. BARTLETT
COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

"TIT FOR TAT"

(*Continued from page 19*)

An operatic singing act given by Joseph Steno, Mando Neri and Miss Wilson proved about the best singing specialty we can remember seeing at this house. They offered three numbers and went so big they were compelled to sing another before the audience would let the show go on. The men have trained voices and Miss Hilson surprised us the way she sang.

"Tit for Tat" is a show that audiences like. It has plenty of good, wholesome laughs. The comedy is well taken care of and is a great singing and dancing show. It has a chorus of good-looking girls who are not afraid to sing and work. It is a show that pleased a packed house Monday afternoon and is bound to please everywhere if it keeps going as it did when we saw it. SID.

"BEAUTY REVUE" AT THE STAR IS FAST, CLEVER SHOW

Jimmy Cooper and his "Beauty Revue," a show well named, was at the Star last week. It's a revue, and the beauty part of it is carried out by the women, both principals and chorus girls. Cooper always gives a good show and we really think that this season he has given the public a show that far outshines any he has offered in the past. It's one of the fastest shows we have seen recently and the patrons of this house endorsed it last Thursday night as a sure winner.

Cooper has a good cast and best of all he has them on their toes all the time. It's a fine comedy offering, a dandy singing show and a great dancing one as well. He has costumed his women beautifully and his scenery and electrical effects are bright and attractive.

Cooper is a straight man of class and ability.

Eddie Hall is the principal comedian. He is again doing tramp this season. He is a funny fellow and if anything is working faster than at any time we have ever seen him before. He is a dancer, can tumble and a hard worker. He uses the pet saying to advantage through the show and does not overdo it—"Gets a Guy Sore." Hall is working in the misfit clothes and makes a number of changes. He is developing into one of the best comedians on the circuit.

Fred Harper is doing second comedy. This is his first time around and he is sure making good. He also is doing "tramp." Harper uses an English accent, which gives an amusing strain to his talk. This young man is not afraid to work and does fine team work with Hall. He is a corking good dancer and takes a number of bumps.

Ruth Osborne is the prima donna. Miss Osborn is a stately looking person, who does not take her part too serious. She is an attractive looking young lady and has acting ability. Her gowns are beautiful. We caught her last season on one occasion and want to say that she has improved one hundred per cent in her work. She has a good voice and renders her numbers excellently and uses numbers that are suited to her. She also reads lines very well. She is a pleasing young lady to look at and has auburn hair which makes her more so.

Little Betty Burroughs, a shapely and pretty blonde, is the soubrette. Miss Burroughs is making her first appearance this season as a soubrette and is making good. She has everything to make her so. Her looks, form and manner of putting numbers over will no doubt place her at the top in her line on this circuit before many weeks. Miss Burroughs wears pretty dresses. Another very attractive blonde is Billie Flint, the ingenue. This is also Miss Flint's first season in a part like this and she gives an excellent account of herself. She reads lines well and puts her numbers over nicely, although she was suffering with hoarseness when we caught the show. Her gowns are very becoming.

Betty Delmont, another ingenue who joined the show last week, has the makings of a corking good ingenue. She is a pretty and shapely brunette with a pleasing personality. Miss Delmont had several numbers which she put over well and was in several scenes, doing nicely.

Cooper has a dandy dancing juvenile in Victor Kaplan, another newcomer. Kaplan is a neat looking chap and a great stepper. He also has a dandy singing voice and can get a number over. He is a neat dresser.

Lew Freed does an eccentric comedy part, while not having much to do except when he puts over several clever eccentric dances. He does well. The "Blindfold" bit started off the fun with Hall blindfolded and Cooper working straight. By kissing him, Hall was supposed to tell the color of the hair of the one kissing him. Harper and the Misses Orborne, Flint, Burroughs and Delmont assisted in the bit and it went over.

Kaplan did a dancing specialty impersonating Frisco, doing very well. Freed followed with a dandy eccentric dance and pleased. Harper then offered an acrobatic dance that went very big.

The "Fakir" bit pleased as Cooper, Hall, Harper, and the Misses Flint, Burroughs and Delmont did it.

The "motion picture" bit offered plenty of comedy as it was given by Cooper, Hall, Harper and Miss Osborne.

The "star's revue" was well staged with a number of the chorus girls coming out saying something and later Cooper brought on the lady principals in silk union suits. The comedians worked up some comedy during this scene. It developed into a big scene.

The "war" bit afforded plenty of comedy, with Cooper, Hall, Harper and Freed on the stage and a "plant" in the audience.

In a wrestling scene Cooper had two of his young ladies in an exhibition bout, Laura Murray and Victoris Wolf. These young ladies put up a dandy fast, scientific bout and it was enjoyed by the audience. This was followed by a comedy bout between Hall and Ed "Spike" Howard, a professional wrestler, which proved a fine comedy scene and exciting at the same time.

Cooper has a great show in his "Beauty Revue." It's just the kind of a show that burlesque patrons want. It does not drag and there is something doing all the time. It's a great entertainment. Send more shows like this and the few ahead of it in, Mr. Officials of American Circuit, and you will find that business will return, as shows like these must be patronized, as they are the real goods. Mr. Cooper, we congratulate you on the way you have your show going, it's a corker. Sid.

MGRS. ASSOC. ELECT OFFICERS

WASHINGTON, D. C., Oct. 3.—Officers for the ensuing year were elected by the members of the Exchange Managers' Association, of Washington, D. C., at a meeting held last week in which the association became thoroughly reorganized.

They are J. H. Beaver, of the Electric and Educational Film Exchange, president; Paul E. Kreiger, Fox Film Corporation, vice-president; Jules Levey, Washington Film Exchange, treasurer, and Messrs. S. Galanty, of Hodkinson Film Corporation, and Rudolph Berger, of the F. B .Warren Corporation, as members of the executive committee.

OPERA SALES BREAK RECORDS

CHICAGO, Ill., Sept. 26.—The management of the Chicago Grand Opera Company announced on Saturday morning that their advance sale of tickets had broken every record ever established by the opera in this city. The advance is said to be well over $200,000. The current advance sale record is said to be $25,000 greater than the entire advance sale record of last year, with six of the best selling weeks still ahead.

GRIFFIN LEAVES ORPHEUM

CHICAGO, Ill., Sept. 26.—Cal Griffin has resigned as the Chicago representative of the Orpheum Circuit. He will enter commercial fields, devoting his time to traveling. His position has not been filled but is being looked after by Harry Singer, who is being assisted by Sam Thall. Griffis' successor will be named next week.

DOWNING REVUE BOOKED

The Harry Downing Revue formerly called the Pep-o-mint Revue has been routed over the B. F. Keith and Orpheum Circuits. Downing sails for England in May, 1922, where he has been booked for fourteen weeks.

COLUMBIA CHANGES POLICY

B. S. Moss' Columbia in Far Rockaway will change its policy around October 10, playing feature pictures the first four days and big time vaudeville and pictures the last half of the week.

MINSKY BUYS PRODUCTION

The Minsky Brothers bought the scenery and props of the "Riviera Girl" last week and will use it at their National Winter Garden.

BABE QUINN WITH HILL SHOW

Babe Quinn is now soubrette with Gus Hills' "Bringing Up Father," playing the New England States.

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I AM BACK AT THE
ALAMAC HOTEL
ST. LOUIS, MO.
Catering to the profession. 150 Rooms with more comfort than home ever had. Restaurant connection. Free service to room. Free use of electric fans, electricity for your iron or percolator. Your reservation will receive my personal attention and care.
JOS. T. WEISMAN, Sec'y
ALAMAC HOTEL, Chestnut & 14th Sts., ST. LOUIS, MO.
ED. MILLER, Pres. and Mgr.

JOHNSTOWN-PITTSBURGH
Reck & Stone—Lanagan & Faney—Monroe & Graton.

JAMESTOWN
(First Half)—Nell & E. Gilbert—Bernard & Starr—Courtney & Irwin. (Second Half)—Ecko & Hydo—Gene Metcalfe—Bell & Baldwin.

LEWISTON
(First Half)—Countess Verona—Pardo & Archer—Lois Bennett & Jack Shepard—Tom Kelly—Bell & Eva. (Second Half)—Dell & Gliss—Tommy Lonergan—Kinkade & Kinkade—Bowman Bros.

LAWRENCE
(First Half)—Will Crutchfield—Shaley Sisters—Grey & Byron—Berger & Bloom—Ladoro & Beckman. (Second Half)—Eugene & Finney—Helen Moretti—Mr. & Mrs. Thos. Martin—Wardo Bros.—Potter & Hartwell.

LYNN
(First Half)—Doll & Gliss—Fields & Fink—Diamond & Brennan—Russell & Hayes. (Second Half)—Bob & Tip—Gertrude Morgan—Williams & Taylor—Dress Rehearsal.

LANCASTER
(First Half)—Elaine Kroner Co.—Fraser & Bunce—Reilly, Roy & Burke—Na Kae Jap. (Second Half)—Hugh O'Donnell Co.—Knox & Inman—Warren & O'Brien—Herbert's Dogs.

MANCHESTER
(First Half)—Al & Nan Delmont—Helen Moretti—Gallagher & Claire—Ward Bros.—Potter & Hartwell. (Second Half)—Will Crutchfield—Miller Girls—Gray & Byron—Primrose Three—Lador & Beckman.

MORRISTOWN
(First Half)—Mabel Berra—Walsh & Austin—Melo Funs—Trennell Trio. (Second Half)—The Faybes—King & Irwin—Lady Ogatowaga—Archer & Belford.

MIDDLETOWN
Weston & Marion—Winlock & Vandyke—Love & Shank—The Clown Seal.

NEWPORT
Mr. & Mrs. Martin—World Cycle Kings—Monarch Comedy Four—Russell & Hayes.

NEW LONDON
Rond & Duo—Marie Dorr—Janis & Chaplow—Frank Mulane—Stewart & Meran.

NEW BRITAIN
(First Half)—Weston & Marion—Love & Schenck—Winloche Van Dyke—Melody Sextette. (Second Half)—Rhod Nickell Co.—Frank & Mulane—Hollis Quintette.

OLEAN
(First Half)—Ecko & Kyao—Gene Metcalfe—Bell & Baldwin. (Second Half)—Nell & E. Gilbert—Bernard & Starr—Courtney & Irwin.

OSSINING
Dick Boyle—Tommy & Beers—Love Knights—Stone & Lamont—Plaza Trio.

PHILADELPHIA
Wm. Penn (First Half)—Dave & Lillian—McCormick & Irving—Lovenberg Sisters & Neary—Bob Heath Co.—Amanda Gilbert Co. (Second Half)—Chas. Baldi—Webb & Hall—Tango Shoes—Ben Smith—Amaranth Sisters.

Keystone—Percival Girls—Corinne Arbuckle—Crane, May & Crane—Stan Stanley Three—Brownlee's Rube Band.

Girard (First Half)—Bobby Jarvis Co.—Webb & Hall—Herbert's Dogs. (Second Half)—Arthur & L. Bell—Ada Jaffe Co.—Fraser & Bunce—Amanda Gilbert Co.

PATERSON
(First Half)—Donovan & Lee—Gold & Silver Revue—John McGowan—Jessie & Ossie—Tony Connelli Trio—Morley & Chester. (Second Half)—Gilmore & Castle—Morley & Chester—Carl & Inez—Rittle Bros.

PAWTUCKET
(First Half)—Claude & Mario—Ziska—Dave Johnson—Alfred Farrell Co.—Gypsy Songsters. (Second Half)—Marie Dorr—Princeton Five—Lawton—Cooper & Simmonds.

PITTSBURGH-JOHNSTOWN
May & Hill—Jerry & G. O'Meare—Thos. Jackson Co.—Dixon, Lynch & Dixon—Paul Brady.

PITTSBURGH
Perrin—DeLoach & Buddy—Hal Springford—Bedell & Bedell—Mathews & Blakeney—Stevens & King—Chas. Reilly.

PITTSFIELD
(First Half)—Eugene & Finney—Marie & Marlo—Joe Armstrong—Adams & Thompson Girls. (Second Half)—Yamamoto—Columbia & Victor—Tommy Lyman Co.—Beaumont Sisters.

PASSAIC
(First Half)—Rappi—Reilly & Brown—Master Gabriel Co.—King & Irwin—The Fayns. (Second Half)—Ross & Dell—Shield & Kane—Gold & Silver Revue—Melo Funs—Flying Henrys.

QUEBEC
Three Kitaros—Josie O'Meers—Kelly & Pollock—Le Maize Trio—Shapiro & Jordon.

READING
(First Half)—Spoor & Parsons—Barron & Burt—Cartmell & Harris—Polly & Oz—An Arabian Nightmare. (Second Half)—Archie & G. Falls—Doyle & Bennett—Anderson & Burt—Barrett & Cuneen—Norton Jewell Co.

ST. JOHN
(First Half)—H. & G. Dudley—Sandifer & Benson—Grace Leonard Co.—Anthony & Arnold—Visser Co. (Second Half)—Helen Miller—Geo. P. Wilson—Ed & Eva Redding—McManus & McNulty—Seymour's Happy Family.

SHENANDOAH
(First Half)—Josephine & Harrity—Nevins & Gordon—Frozini—The Sterlings. (Second Half)—Dainty Virginia—Jean & White—Rives & Arnold—Marie Hart & Co.

SYRACUSE
(First Half)—Clark & Beehan—Mason & Dixon—Florence Brady—The New Producer—Moore & Fields—Ricardo & Ashford. (Second Half)—Lord & Fuller—Welton & Marshall—Graves & Demonde—Jean Boydell—Arthur Miller & Girls.

STEUBENVILLE
(First Half)—Ray & N. Shannon—Chas. Lloyd Co.—Rudell & Dunegan—Eva Fay. (Second Half)—Victoria Goodwin—Bud & J. Gray—Eva Fay—Big Three.

SO. NORWALK
El Cleve—Kelly & Brown—Coogan & Casey—Haig & Lavere—Blackstone.

VAUDEVILLE BILLS

(Continued from Page 21)

STAMFORD
El Cleve—Lucille Rogers Co.—Bryant & Stewart—Amaranth Sisters Co. (Second Half)—Hunniford—Walsh & Austin—Rappi—Frank McIntyre Co.

TORONTO
(First Half)—Daisy Nellis—Wm. Solar—McRae & Clegg—Tennessee Ten—Hobson & Beattie—Rex Comedy Circus.

UTICA
(First Half)—Harry & P. Oakes—Duffy & Keller—Harry Kahne—Arthur Miller & Girls. (Second Half)—Moore & Fields—Hazel Crosby.

WOONSOCKET
(First Half)—Lawton—Cooper & Simmonds—Princeton Five. (Second Half)—Gypsy Songsters—Ziska—Claude & Mario.

WHEELING
(First Half)—Eddie & Miriam—Ted & F. Burns—Maurice Samuels Co.—Swor & Westerbook. (Second Half)—Klass & Brilliant—Ray & Norma Shannon—Moonlight—Bert Walton.

YORK
(First Half)—Archie & G. Falls—Boyle & Bennett—Anderson & Burt—Barrett & Cunneen—Morton Jewell Co. (Second Half)—Spoor & Parsons—Barron & Burt—Cartmell & Harris—Polly & Oz—An Arabian Nightmare.

POLI CIRCUIT

BRIDGEPORT
Poli's (First Half)—Evans & Masart—Keller & Waters—William Seabury—Jones & Cavanaugh—Johnson Baker & Johnson. (Second Half)—Harvard Bruce—Edward Hill—Quinn & Caverly.

Plaza (First Half)—Marvel & Wilkins—Carrol & Stergis—Camuarie—Telephone Tangle. (Second Half)—Noello Lizetto & Rooney—Coffman & Carrill—Love Knight.

HARTFORD
Palace (First Half)—Dawson Sisters Co.—Will Stanton—Carlton & Tate—Shireen. (Second Half)—Little Jim—Vino & Fay—Chas. King Co.—Dave Ferguson Co.—Shireen.—

Capitol (First Half)—Hayataka Bros.—Lillian Gonne—Bronson & Rene—Frank Dobson. (Second Half)—Kramer & Zarrell—Gilda & Jafollo—Holmes & Lavere—Brennan & Rule—Teachers Romance.

NEW HAVEN
Palace (First Half)—Harvard & Bruce—Manning & Ruby—McDevit, Kelly & Quinn—Dave Ferguson Co.—Bobby O'Neil Co. (Second Half)—Evans & Massart—Keller & Waters—Wm. Seabury Co.—Jones & Cavanaugh—Johnson, Baker & Johnson.

Bijou (First Half)—Hawaiian Duo—Gertrude Morgan—Marshall & Williams—Gilda & Jafollo—Berlo Girls. (Second Half)—Marvel & Wilkins—Carroll & Stergis—Bronson & Rene—Camuarie—Berlo Girls.

SCRANTON
Poli's (First Half)—Toyland Follies—Burns & Lynn—Harry Hayden Co.—Moore & Jayne—Dancing Shoes. (Second Half)—Three Dixie Boys—Chadwick & Taylor—Oh, What a Day—Manuel Romaine Co.—Erfords Oddities.

SPRINGFIELD
Palace (First Half)—Hart & Halene—Chas. King Co.—Quinn & Caverly—B. A. Rolfe Co. (Second Half)—Dawson Sisters Co.—Phillips & Travers—Tom Hoyer Co.—Bobby O'Neil Co.—Sully & Kennedy.

WORCESTER
Poli's (First Half)—Kramer & Zarrell—Edward Hill—Holmes & Lavere—Phillips & Travers—Brennan & Rule—Earth & Moon. (Second Half)—Fifer Bros. Girlie—Lillian Gonne Co.—McDevitt, Kelly & Quinn—Al. Wilson—B. A. Rolfe Co.

Plaza (First Half)—Yamamoto—Lizette & Rooney—Innocent Eve—Coffman & Carrol—Love Knights. (Second Half)—Hayatake Bros.—Manning & Rubb—Will. Stanton Co.—Carlton & Tate—Telephone Tangle.

WATERBURY
Poli's (First Half)—Rovello—Vino & Fay—Fifer Bros. Girlie—Tommy Lyman Co.—Teachers Romance. (Second Half)—Hart & Helene—Harry Heehan—Bryant & Stewart—Earth & Moon.

WILKES BARRE
Poli's (First Half)—Three Dixie Boys—Chadwick & Taylor—Oh, What a Day—Manuel Romaine Co. (Second Half)—Toyland Follies—Burns & Lynn—Harry Hayden—Dancing Shoes.

PANTAGES CIRCUIT

WINNIPEG
Pantages—Mme. Paula—Chung Wha Four—Doval Blair & Co.—Neil McKinley—House of David Band.

REGINA AND SASKATOON
Pantages—Loretta—Charles Gerard & Co.—Kuba Quartette.—Harry Antrim—Yes, My Dear.

EDMONTON
Pantages—Ferguson & Cunningham—John R. Gordon & Co.—Jones & Sylvester.

CALGARY
Pantages—Norris's Baboon and Collies—Cunningham & Ferguson—Stanford & De Ross—Harmony Four—Thirty Pink Toes.

GREAT FALLS AND HELENA
Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

BUTTE AND MISSOULA
Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

SPOKANE
Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—Three Kunazawa Bros.

WALLA WALLA AND N. YAKIMA
Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

SEATTLE
Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

VICTORIA
Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

VANCOUVER
Pantages—Rose & Moon—Agues Jons Co.—Harry Tsuda—Three Kuhns—Rising Generation.

TACOMA
Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

PORTLAND
Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

TRAVEL
Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

SAN FRANCISCO
Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

OAKLAND
Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

LOS ANGELES
Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

SAN DIEGO
Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

LONG BEACH
Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

SALT LAKE
Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

OGDEN
Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

DENVER
Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

W. V. M. A.

CHICAGO, ILL.
American (First Half)—Bert Lewis—Paul Rahn & Co.—Moss & Frye—Rhyme & Rhythm. (Second Half)—Billy Gerber Revue—Francis & Kennedy—Warren & O'Brien—Crandall's Circus.

Lincoln (First Half)—Hill & Crest—Duval & Little—Henry Catalano & Co.—Finlay & Hill. (Second Half)—Wade & Daly—Summertime—Bert Lewis—Fiske & Lloyd—Kalama & Kao.

Empress Theatre (First Half)—Kinzo—Manley & Howard—The Question—Princess Kalama—Brinson & Edwards. (Second Half)—Clif Bailey Dub—Great Howard—Mellon & Rann—Billy Lightelle Revue.

Kedzie Theatre (First Half)—Al Jerome—Knight & Sawtelle—Fred V. Bowers Song Revue—Printo & Boyle. (Second Half)—Bensee & Baird—Carlisle & Lamal—Phinia & Co.—Nifty Trio—Karl Jarcy—Kenny Mason & Scholl.

Harper (First Half)—Tom Brown's Revue. (Second Half)—Frank & Milt Britton—Virginia Lee Corbin.

ALTON, ILL.
Hippodrome—Flanders & Butler—Hill's Society Circus. (Second Half)—Nelson & Bailey—Rosa King Trio.

CENTRALIA, ILL.
Grand Theatre (First Half)—Maureen Englin—Walmsley & Keating—Rally Hoo Trio.

BARTLESVILLE, OKLA.
Odeon (Second Half)—MacGowan & Knox—Hanson & Burton Sisters.

BELLEVILLE, ILL.
Washington Theatre (First Half)—Howard & Fields—John & Ella Burke—Rosa King Trio. (Second Half)—Three Romanos—Flanders & Butler.

BLOOMINGTON
Majestic (First Half)—Three Moran Sisters—Bensee & Baird—Tilyou & Rogers. (Last Half)—Kale & Indetta—Jo Jo Harrison—Five Avalons.

BROOKFIELD, MO.
De Graw—Two Kawanas—Sullivan & Mack—Orpheus Comedy Four.

CHAMPAIGN
Orpheum (First Half)—The Ovondas—Jo Jo Harrison—Melo Danse—Geo. Morton—Pierlot & Scofield. (Last Half)—Cook & Vernon—Harry Hayward & Co.—Moss & Frye—Al Wohlman.

CEDAR RAPIDS, IA.
Majestic Theatre (First Half)—William Hale & Bro.—Fagg & White—McFrath & Deeds—Harry Holden & Co.—Milt Collins. (Last Half)—Kinzo—Frank & Gracia Demont—Milton Lehman—Al Reymond—Harry Langdon & Co.—Corinne & Co.

COLUMBIA
Davenport (First Half)—Jess & Dell—Frank & Gracia Demont—Hal Johnson & Co.—Fiske & Lloyd—Al Raymond—Billy Lightelle & Girls. (Last Half)—Tyler & St. Clair—E. J. Moore—Duval & Little—Laura Pierpont & Co.—Hughes & Debrow.

DECATUR
Empress (First Half)—Harry Berry & Miss—Great Howard—Roberts & Clark. (Last Half)—Ford & Price—Hill & Crest—"The Question"—John Geiger—Hufford & Craven—Lulu Coates & Crackerjacks.

DUBUQUE, IA.
Majestic Theatre—Jess & Dell—Jean Gordon Players—Carlisle & Lamal—Corrinne & Co.

DES MOINES, IA.
Majestic Theatre (First Half)—E. J. Moore & Co.—The Camerons. (Last Half)—Watzika—Billt Broad.

EVANSVILLE
Grand—Monroe Bros.—Redmond & Wells—The New Leader—Dolly Kay & Co.—St Jenks—Terre Haute & Evansville Split.

ELGIN
Rialto (First Half)—Frank & Milt Britton—Langton, Smith & Langton—Sylvia Loyal & Co. (Last Half)—Valentine & Bell.

(Continued on page 29)

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JERRY TANEAN

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Direction—NAT SOBEL

FILM FLASHES

Ethel Kay will play the female lead in "Hungry Hearts," the Goldwyn production.

Herbert Brennon has returned to the Fox Film Co. where he will direct Pearl White.

William De Mille will direct the Paramount's forthcoming production of "Lulu Bett."

Bryant Washburn will play the lead in "Hungry Hearts," to be produced by the Goldwyns.

Porter Emerson Browne, author of "The Bad Man," has written a story for Richard Barthelmess.

Mildred Harris has been engaged by the Paramount to play the title role in the film version of "Lulu Bett."

Alice Terry has been engaged for the soubrette role in "Turn to the Right" to be produced by the Metro.

Bijou Fernandez has been appointed as casting director for the New York branch of the Goldwyn Productions.

The Film Booking Office of London has purchased Charlie Chaplin's "Idle Classes" for a price said to be 50,000 pounds.

Edith Roberts is starred in "In Society" and Guy Empey, in "A Millionaire for a Day," both new films soon to be released.

George B. Van Cleve, general manager of the Cosmopolitan Productions, is confined to his bed and will not be about for some time.

Andrew J. Cole has been placed under contract by the Universal and will stage the productions presented at the Central Theatre.

Universal has appointed W. F. Willis, formerly of the Chicago Board of Censors, to censor every foot of its film output at Universal City.

Carl Laemmle, picture magnate, after a three months' sojourn in France and Germany, arrived here on the *Aquitania* Saturday afternoon.

Pearl White's first starring vehicle since her return from Europe was finished this week at the Fox Studios, and is entitled "Without Fear."

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4 CHARACTER COMEDY SKETCH. A scream from start to finish.
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WM. McNALLY
81 E. 125th St., New York

Theda Bara, the film star who was appearing in vaudeville in Philadelphia where she sustained an injury through a fall, has cancelled all her bookings.

Disraeli, the George Arliss film, was held over for a second week at the Imperial Theatre, Montreal. This is the first film to be held over at this theatre.

Supporting Pauline Frederick in "The Lure of Jade" will be Thomas Holding, Leon Barry, Arthur Rankin, Hardee Kirkland, Clarissa Selwyn and L. V. Shumway.

Harry Dante has been appointed manager of the New York Exchange of the Famous Players replacing Harry Buxbaum who now is district manager for New York State.

Madame Alla Nazimova is to start work on two pictures. One is to be "Salome," while the other is entitled "A Doll's House," consisting of two complete stories told as one.

Agnes Ayres and Rudolph Valentino are heading the cast of the screen version of the "Sheik," a book by E. M. Hull, a London authoress, at the Paramount Studios, Hollywood.

Bert Lytell will shortly be seen in the photoplay "Keep Off the Grass" which is the prize ring story by J. P. Marquand that recently appeared in the *Saturday Evening Post*.

In the various motion picture houses in Japanese cities, where the contest was conducted, the number of votes cast for feminine stars was more than twice the total for male stars.

J. Searle Dawley, director for William Fox, has finished another picture at the New York studios. Mr. Dawley is a pioneer in his field and has directed more than 300 productions.

Arthur Bernstein has been appointed production manager of the Jackie Coogan Company. He succeeds George W. Stout, who will assume a position with another film company.

Douglas Fairbanks started a bumper crop of Dumas heroes. Now Max Linder is coming forward with a burlesque on "The Three Musketeers." Goldwyn will release it as a three-reel subject.

The Vitagraph unit producing "The Prodigal Judge," with Albert E. Smith, president; Jean Paige, the star, and Ed. Jose, director, are now at the Cedars, a remote Canadian town on the St. Lawrence River.

Alla Nazimova has signed, through Charles Bryant, a contract whereby all her previous pictures following the production of "Camille" will be released through the United Artists Corp.

Julian Lamothe, well known continuity writer, has been engaged by Robert Brunton to work on a special production in which the development of Los Angeles and Southern California will be portrayed.

National Exchanges, Inc., announce the third feature release in the "Lotus Blossom," produced by the Wah Ming Motion Picture Company. James B. Leong personally supervised the work, while Frank Grandon directed.

"Back Pay," the Fannie Hurst play now playing at the Eltinge, will soon be seen on the screen, made into a photoplay by Cosmopolitan Production. Seena Owen will play the leading part and Frank Borzage will direct.

Doris Kenyon is to play the feminine leading role in "Idle Hands," starring George Arliss. After the picture has been completed, Miss Kenyon contemplates doing another play, the title of which has not yet been announced.

Exceptional Pictures Corp., a recently formed company whose first film was Martin Johnson's "Jungle Adventures," have obtained the screen rights to "Grumpy," the T. Q. Percival play, and Irvin Cobb's "The Smart Aleck."

Anthony Hope's "Prisoner of Zenda" was intended to be a Bert Lytell special. But Rex Ingram has shown aptitude for making pretentious productions, so Metro decided to give him the story. Alice Terry will have the leading role.

That Fannie Ward has decided never to rejoin the ranks of American film stars is evidenced by the fact that she has ordered for sale the various art objects, curios and souvenirs left by her in her former Los Angeles residence. She has an independent fortune and is now in Italy with her husband.

Larry Semon appears as a lumberjack in his new comedy "The Sawmill." The lumber jack, as a character type, has been seen on stage and screen before, but always in melodramatic situations, never before in comedy. As usual, Larry sees comedy in something which previously had been taken seriously.

Earle Williams has completed "Lucky Carson," a new production based on a novel by Aquila Kempster. Mr. Williams has had some strenuous roles in his recent pictures and "Lucky Carson" is no exception. It is a happy blend of underworld and society life with the latter predominating, with the action laid in London and New York and their environs.

"The Beauty Shop," which had a successful run on Broadway several years ago, is now in photoplay form, completed by Cosmopolitan Productions. Raymond Hitchcock is playing his old role again. Others in the cast are: Louise Fazenda, Montagu Love, Diana Allen, the Fairbanks Twins, Billy B. Van, James J. Corbett and Laurence Wheat. The director is Edward Dillon.

The Goldwyn screen spectacle, "Theodora," adapted from Sardou's romantic play, will be novelized under the direction of the Goldwyn company. The novel will be on sale in book stores at the same time that the picture will be shown on Broadway which is expected to be about the middle of October. William A. Page will make the novelization, having also done similar work for Guest and Comstock's productions.

George Fitzmaurice has started work at the Paramount London studio, with a picturization of the successful Broadway comedy, "Three Live Ghosts." Norman Kerry and Anna Q. Nilsson will appear respectively in the roles of Billy Foster and Ivis, and Cyril Chadwick will portray the part of "Spoofy," which he created in the stage production.

It is expected that Mr. Fitzmaurice will make during his stay in Europe, three big pictures for which his wife, Ouida Bergere, will write the continuities. Arthur Miller will act as Mr. Fitzmaurice's head cameraman, with Claude MacDonnell as second cameraman. Edmund Goulding has taken over the arduous dual duties of co-directing and enacting the part of Jimmy Gubbins, the Cockney "Ghost."

NEW INCE FILMS ANNOUNCED

The Thomas H. Ince studios will open next week for a renewal of production activities that will eclipse any period in the history of this producer, according to announcements made last week. Since returning from Chicago and the merger of the Associated First National and the Associated Producers, Thomas H. Ince has been working day and night with his executive and technical staff, it is said.

John Fleming Wilson, one of the best known magazine writers, has taken a desk at the Ince studios on contract for a series of original stories for special productions to be personally supervised by Ince. Wilson, in addition to his big following from his contributions for years in the *Saturday Evening Post* and the Hearst publications, won an added following with his stage success, "The Man Who Came Back."

The Ince scenario staff has in hand the William Collier stage success, "The Hottentot," which has been purchased by the producer for early screen production. This is said to have involved a record price in the acquisition of the picture rights to it.

"Hail the Woman," the Ince feature drama, is undergoing the most thorough editing in the cutting rooms ever given an Ince production. It is a homey drama of American life of today with a cast including Florence Vidor, Lloyd Hughes, Madge Bellamy, Theodore Roberts, Tully Marshall, Charles Meredith, Gertrude Clair, Mathilda Brundage and Edward Martindel.

"Lucky Damage," another Ince special for December release and which includes Milton Sills and Florence Vidor in the cast, is also in the hands of the Ince film editors.

Two Hobart Bosworth productions, "Blind Hearts" and "The Sea Lion," and "Love Never Dies," a King Vidor production, are also in the Ince cutting room.

NEW VITAGRAPH FILM COMPLETED

Earle Williams has completed "Lucky Carson," a new Vitagraph production based on a successful novel by Aquila Kempster. Mr. Williams has had some strenuous roles in his most recent pictures, and "Lucky Carson" is no exception, it is said. It is a blend of underworld and society life with the latter predominating, with the action laid in both London and New York and their environs.

Mr. Williams has a supporting company for "Lucky Carson" that includes Betty Ross Clark, who plays opposite the star, and Gertrude Astor has a role of almost equal importance. Others of the principals include Earl Schenck, James Butler, Loyal Underwood and Colette Forbes. Wilfrid North directed the production.

Mr. Williams appears to have gotten away from the strictly society roles in his recent Vitagraph productions, and while the role of Niel (Lucky) Carson does not present him in any such rugged role as he portrayed in Eugene Walter's "The Wolf," or in his most recent picture, "Bring Him In," a story of the Royal Canadian Mounted Police, it is red-blooded and full of action, according to report. Mr. Williams is first seen in London as a down-and-outer, on the verge of becoming a member of the underworld, or worse, and then, through a questionable act, a wealthy New Yorker, but pursued by the spectre of his one evil act.

The play offers a wealth of opportunity for beautiful costumes for the women and splendid scenic backgrounds, says Vitagraph. Wilfrid North is said to have done a splendid piece of work in "Lucky Carson."

KIDS TO SEE PICTURES

The Children's Matinee Committee has begun the distribution of 50,000 tickets among New York school children for admission to the Town Hall next week to witness "The Man Without a Country," a film to be shown under the auspices of the American Legion in furthering its Americanization campaign and to raise money for the relief of unemployed ex-service men.

TWENTY FILM HOUSES CLOSE

BERLIN, Sept. 19.—Due to the decline of popular interest, twenty moving picture houses closed here in the last month. The largest film house, the "Ufa Palast," will be turned into a vaudeville house. The film business as a whole, in Germany, is hard hit because of rising salaries and higher costs.

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ORCHESTRA NEWS

ELKINS AT KNICKERBOCKER

Eddie Elkins and orchestra opened their season at the New Knickerbocker Grill in the old Knickerbocker Hotel building, last Thursday night. Vincent Astor, who is interested in the property, was present as well as many others of the Four Hundred. The band opened and closed their repertoire with "When the Sun Goes Down."

HARRY HOELE AT SHUBERT

PITTSBURGH, Pa., Oct. 3.—Harry Hoele, for three years director of the orchestra of the Pitt Theatre, is now director of the orchestra of the Sam S. Shubert Theatre. Mr. Hoele is a native of Pittsburgh and at one time was leader of the orchestra of the old Grand Opera House.

SHILDKRET AT LITTLE CLUB

Jack Shildkret's Little Club Orchestra have signed to play at the Little Club for another year, putting to rest rumors to the effect that the orchestra was going out of there.

GEORGIA FIVE AT PARKWAY

Al Herman's Georgia Five Orchestra closed at the New Trouville, Long Beach, and have opened at the Parkway Palace, Brooklyn.

LOPEZ LEAVES DANCE CAPRICE

Vincent Lopez and band, who have been appearing at the Dance Caprice, left there last week.

WHITEMAN AT THE PALACE

Paul Whiteman's Orchestra, playing at the Palace this week, is probably the highest paid orchestra playing a vaudeville engagement in this country. Being about fourth on the Palace bill enables the orchestra to leave the Palais Royal, where they are playing this season, during the intermission there which is from 9 until 10 o'clock at night.

LEVENTHAL RETURNS

Bennie Leventhal has returned to the Commodore Hotel as concert leader after an absence of seven months during which time he was at the S. S. Flotilla restaurant. Arpad Kardos has replaced Leventhal at the S. S. Flotilla.

GIBSON AT ROSELAND

Joe Gibson is now leading the second orchestra at the Roseland Dance Palace. He was formerly at Healey's and for two years was at the Bal Tabarin in Hartford, Conn.

JOE SMITH LEAVES PLAZA

Joe Smith, who has ben musical director at the Plaza Hotel since it first opened, has left that place and was succeeded by Nick Orlando.

VAN SHILLAGH OUT OF HOFBRAU

Baron Edward Van Shillagh is out of the Janssen's Hofbrau Haus as musical director. No successor has been named as yet.

JOSEF STRANSKY RETURNS

Josef Stransky, the Philharmonic conductor, who returned from Europe Friday on the liner *Rotterdam*, announced that he had been invited to sign a contract with George Kugel, a Viennese impresario, for twenty concerts in seventeen European cities, beginning in the early Spring of 1922. Stransky said that he would be active each season in this country until February, when his colleague, Mendelberg, would take charge of the concerts here. One of his European concerts will be given in Vienna, on April 23, where he will lead the Imperial Orchestra.

KATZ FIRED AND HIRED

I. Katz and orchestra were discharged from the Hotel Imperial last week, but were hired again two days later, as the hotel management saw a decided drop in the number of diners patronizing the place. Mr. Katz has been musical director at the Imperial for the past fourteen years and those frequenting the hotel missed his orchestra as soon as they were gone.

DIRECTORS CHANGE PLACES

Joe Strussoff, formerly of the Claridge Hotel, and Ernest Hussar, formerly of the McAlpin Hotel, have succeeded each other as musical director of their respective hotels.

RUDY WIEDOEFT RETURNS

Rudy Wiedoeft is back in New York from Loe Angeles and expects to sign up with one of the large recording companies. He expects to have his orchestra come East in about a month.

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(*Continued from Page 25*)

GRAND ISLAND, NEBR.

Majestic—Appler & Appler—Franklin & Vincent—Russ Leddy & Co.

GALESBURG

Orpheum (First Half)—Engle & Marshall—Knapp & Cornalla—Billy Doss Revue. (Last Half)—Smiles—Whitfield & Ireland—Embs & Alton.

JOLIET

Orpheum (First Half)—Tyler & St. Clair—Francis & Kennedy—Harry Langdon & Co.. (Last Half)—Claude Golden—Tom Brown's Musical Revue.

KENOSHA, WIS.

Virginian Theatre (First Half)—New Leader—Lee Barth. (Last Half)—Goetz & Duffy—Mudge Morton & Co.—Hill & Crest—Stanley Tripp & Martin.

KANSAS CITY, MO.

Globe (First Half)—The Brightons—Cleo & Thomas—Bell & Belgrave—Nelson & Madison—Hawaiian Novelty Five. (Last Half)—Claymo—Hollins Sisters—Down Yonder—Craig & Catto—Fillis Family.

LINCOLN, NEBR.

Liberty (First Half)—Howard Nichols—Delbridge & Gremmer—Ruffles—Marston & Manley—Hubert Dyer & Co. (Last Half)—Valyda—Fagg & White—Maude Ellect & Co.—Harry Holden & Co.

MADISON, O.

Orpheum (First Half)—Nippon Duo—Howard & Jean Chase Co.—Van & Vernon—J. Rosamond Johnson—Lorraine Sisters. (Last Half)—Palermo's Canines—Howard & Clark—Al & Fanny Stedman—Keno, Keyes & Melrose.

OMAHA, NEBR.

Empress (First Half)—Valyda—Russ Leddy & Co.—Franklin & Vincent—Maude Ellet & Co. (Last Half)—Kurt & Edith Kuehn—Mildred Millard & Co.—John West—Merian's Canines.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Baader La Velle Troupe—Le Roy & Mabel Hartt—Harry Van Fossen—Delton Brothers.

OKMULGEE, OKLA.

Cook (Last Half)—Le Roy & Mabel Hartt—Billy Miller & Co.—Marian Gibney—Four Lunds.

PEORIA

Orpheum (First Half)—Raffin's Novelty—John Geiger—A Touch in Time—Virginia Lee Corbin—Hughes & Debrow—Van Horn & Inez. (Last Half)—Three Moran Sisters—Tilyou & Rogers—Henry Catalano & Co.—Pinto & Boyle—Fink's Mules.

QUINCY

Orpheum (First Half)—Smiles, Whitfield & Ireland—Embs & Alton. (Last Half)—Engle & Marshall—Knapp & Cornalla—Billy Doss Revue.

ROCKFORD

Palace (First Half)—Palermo's Canines—Howard & Clark—Ethelyn—Al & Fanny Steadman—Keno, Keyes & Melrose. (Last Half)—Nippon Duo—Howard & Jean Chase Co.—Van & Vernon—J. Rosamond Johnson & Co.—Lorraine Sisters.

RACINE, WIS.

Rialto Theatre (First Half)—Cliff Bailey Duo—Pitzer & Daye—Coley & Jaxon—Reynolds Trio. (Last Half)—Dunley & Nerrill—Duggan & Raymond—Wilbatt Troupe.

ST. JOE, MO.

Crystal (First Half)—Claymo—Hollins Sisters—Down Yonder—Craig & Catto—Fillis Family. (Last Half)—Howard Nichols—Delbridge & Gremmer—Ruffles—Marston & Manley—Hubert Dyer & Co.

SIOUX FALLS, S. D.

Orpheum (First Half)—Kurt & Edith Kuehn—Mildred Millard & Co.—John West—Merian's Canines. (Last Half)—Swift & Daley—Milt Collins—Jack Gregory & Co.

SIOUX CITY

Orpheum (First Half)—Samsted & Marion—Lady Tsen Mei—Tom Eise & Co.—Tarzan—Bronson & Baldwin. (Last Half)—Moody & Duncan—Wanzar & Palmer—Tarzan—Jack Inglis.

SOUTH BEND

Orpheum (First Half)—Noel Lester & Co.—Waiman & Berry—Claude Golden—Phina & Co.—Warren & O'Brien—Kenny, Mason & Scholl. (Last Half)—Doyle & Elaine—McGrath & Deeds—Fred'k. V. Bowers Revue—Finlay & Hill—Bronson & Edwards.

SPRINGFIELD

Majestic (First Half)—Ella Lavail—Cook & Vernon—Thomas Sax-o-tette—Hufford & Craven—Al Wohlman—Lulu Coates & Crackerjacks. (Last Half)—Pierlot & Scofield—The Ovondas—Lee & Cranston—The Minstrel Monarchs—Roberts & Clark—Bally Hoo Trio.

ST. LOUIS, MO.

Columbia Theatre (First Half)—Skating Macks—Nelson & Bailey—Martha Hamilton & Co.—Dave Manley—Tuscano Bros.. (Last Half)—Sullivan & Mack—Knight & Sawtelle—Howard & Fields—Al Abbott—Wills Gilbert Co.

TOPEKA, KANS.

Novelty (First Half)—Arthur & Henriette—Mitchell & Markham—Three Buddies—King & Hackley—Cozy Revue. (Last Half)—The Brightons—Cleo & Thomas—Bell & Belgrave—Nelson & Madison—Hawaiian Novelty Five.

TULSA, OKLA.

Orpheum (Last Half)—Two Kawanas—Ruby Darby & Jazz Band—Harry Van Fossen—Delton Brothers.

TERRE HAUTE

Hippodrome—Swan & Swan—Flo & Ollie Walters—Saxton & Farrell—Coscia & Verdi—Lazier Worth.

WATERLOO, IA.

Majestic Theatre (First Half)—Watsika & Understudy—Boyce Combe & Co.—The Camerons. (Last Half)—Jess & Dell—Hal Johnson & Co.—Willie Hale & Co.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Hart & Francis—The Skatelles—Fay Marbe—Josie Flynn & Co.—Small & Sheppard—Russo, Ties & Russo. (Second Half)—Adroid Bros.—Willing & Jordan—Fay Marbe—Business Is Business—C. Wesley Johnson & Co.

American (First Half)—Turner Bros.—Harvey De Vora Trio—Monte & Lyons—Jack Martin Trio—Melville & Stetson—Little Lord Roberts—Jones & Jones. (Second Half)—Horton & Noble—Lightning Six—Ubert Carlton—Seven Brown Girls—Harvey & Stifter—Joseph Byron Totten & Co.—Swarts & Clifford—Aerial Butters.

Avenue B (First Half)—Golden & West—Manning & Hall—Driscoll, Long & Hughes—Sawing a Woman in Half. (Second Half)—Harry Bentell—Sullivan & Meyers—Tallman Revue.

Delancey Street (First Half)—Aerial Butters—Harry Gilbert—Babe LaTour & Co.—Rilla Willard & Co.—Copes & Hutton—Girlie & Her Cyclones. (Second Half)—Jean & Valjean—Fiske & Fallon—Jones & Jones—Pearl Abbott & Co.—Jimmy Lyons—The McIntyres.

Greeley Square (First Half)—Gene Martini—Norton & Noble—Murphy & Lockmar—Pearl Abbott & Co.—Jackson Taylor Trio. (Second Half)—Adams & Chase—Melville & Stetson—Martin & Courtney—Little Lord Roberts—Arthur Deagon—Wheeler Trio.

Orpheum (First Half)—DeLea & Orma—Les Arados—Harvey & Stifter—Eddie Heron & Co.—Ubert Carlton—Colini's Dancers. (Second Half)—Russo, Ties & Russo—Harry Gilbert—Kelson & Barry Boys—Race & Edge—Jackson Taylor Trio.

Boulevard (First Half)—The McIntyres—Lou & Grace Harvey—Al Lester & Co.—Jimmy Lyons—Seven Brown Girls. (Second Half)—The Skatelles—Lee Mason & Co.—Harvey DeVora Trio—Monte & Lyons—Put & Take.

Lincoln Square (First Half)—Snell & Vernon—Norton & Wilson—Gaylord & Langton—Foley & O'Neill—Dance Creations. (Second Half)—Les Arados—Babe LaTour & Co.—Chick & Tiny Harvey—Eddie Cassidy—Girlie & Her Cyclones.

National (First Half)—Jean & Valjean—Gene & Minette—Joseph Byron Totten & Co.—Sally Fields—Put & Take. (Second Half)—Snell & Vernon—Manning & Hall—Betty, Wake Up—Hall & West—Colini's Dancers.

Victoria (First Half)—The Larconians—Willing & Jordan—Henry Horton & Co.—Morris & Shaw—Fred LaReine & Co. (Second Half)—Ergotti & Herman—Gene & Minette—Mr. and Mrs. Sydney Payne—Sally Fields—Jewel's Manikins.

BROOKLYN, N. Y.

Fulton (First Half)—Norman & Jeanette—Olive LeCompte—Mr. and Mrs. Sydney Payne—Chick & Tiny Harvey—Jewel's Manikins. (Second Half)—Stanley & Elva—Lou & Grace Harvey—Harry Horton & Co.—Foley & O'Neill—Fred LaReine & Co.

Metropolitan (First Half)—Hurley & Hurley—Martin & Courtney—Swartz & Clifford—C. Wesley Johnson & Co. (Second Half)—The Larconians—Gene Martini—Rilla Willard & Co.—Copss & Hutton—Josie Flynn's Minstrels.

Palace (First Half)—McIntyre & Halcomb—Tallman Revue—Eddie Cassidy. (Second Half)—Turner Bros.—DeLea & Orma—Gaylord & Langdon—Driscoll, Hughes & Long—Sawing a Woman in Half.

Warwick (First Half)—Harry Bentel—Henri Sisters—Sullivan & Meyers—Lambert & Fish—Enigma. (Second Half)—McIntyre & Halcomb—Marietta Craig & Co.—Mack & Hunt—Vera De-Esmonde Co.

ATLANTA

(First Half)—Hill & Quinnell—Lang & Green—Wild & Sedalia—Frank Terry—Sylvia Mora & Reckless Duo. (Second Half)—Williams & Lusby—LaCoste Bonawe—Petite Family.

BIRMINGHAM

(First Half)—LeRoy Bros.—Flagler & Malia—Smith & Inman—Curtis & Fitzgerald—Snappy Bits. (Second Half)—Hill & Quinnell—Lang & Green—Wild & Sedalia—Frank Terry—Sylvia Mora & Reckless Duo.

BOSTON

(First Half)—Iko & Trio—Murray & Irwin—Bernice LaBarr & Beaux—Philbrick & DeVoe—Nora Jane & Co. (Second Half)—Geo. & Lily Garden—The McNaughtons—Fox & Kelly—Roome & Edwards—Kalaluhi's Hawaiians.

CLEVELAND

Liberty Theatre (First Half)—Hartz & Evans—Jack Lyle—Hammell's Musical Misses—Morrissey & Young—Grace Ayres & Bro. (Second Half)—Sinclair & Gray—Wheeler & Mack—Leila Shaw & Co.—Robinson McCabe Trio—Dancing Surprise.

Cleveland—Peters & Le Buff—Buhla Pearl—Let's Go—Walter Kauffman—Brava, Michielini & Co.

DALLAS

(First Half)—Glenn & Richards—Ross & Flynn—Boothby & Everdeen—Kennedy & Martin—Royal Harmony Five. (Second Half)—Ernesto—Tallman & Kerwin—Hall & O'Brien—Luckie & Harris—Janet Adler & Girls.

DAYTON

(First Half)—Sinclair & Gray—Wheeler & Mack—Leila Shaw & Co.—Robinson McCabe Trio—Dancing Surprise. (Second Half)—Geo. Gifford—Hilton Sisters—Roof Garden Trio—Lubin & Lewis—Three Balters.

DETROIT

Three Kenna Sisters—Jack & Eva Arnold—Walter Fenner & Co.—Anger & Adelon—Melody Festival.

FALL RIVER

(First Half)—Marietta Craig & Co.—Geo. & Lily Garden—The McNaughtons—Fox & Kelly—Roome & Edwards—Kalaluhi's Hawaiians. (Second Half)—Iko & Trio—Murray & Irwin—Bernice LaBarr & Beaux—Philbrick & DeVoe—Nora Jane & Co.

HOLYOKE

(First Half)—Stanley & Elva—Fiske & Fallon—Business Is Business—Race & Edge—Lightning Six. (Second Half)—Burell Bros.—Eddie Heron & Co.—Weber & Elliott—Mme. Rialta & Co.

HOBOKEN

(First Half)—Dancing Hagens—LaRose & Adams—Chas. Gilroy & Co.—Arthur Deagon—Wheeler Trio. (Second Half)—Junva Marconi & Co.—Small & Sheppard.

HAMILTON

(First Half)—Cooper & Rodello—Gordon Duo—Rounder of Broadway—Gwen & Billy Clark—Owens & White & Billy Castle. (Second Half)—The Perettos—Johnson Bros. & Johnson—Brown & Elaine—Wm. Dick—Downing & Bunin Sisters.

HOUSTON

(First Half)—Lamberti—Cook & Hamilton—Chalfonte Sisters—Conroy & O'Donnell—Molera Revue. (Second Half)—Kennedy & Wilson—Cortez & Ryan—Rawles & Van Kauffman—Lane & Freeman—Alexander Sparks & Co.

KANSAS CITY

(First Half)—Bicknell—Fox & Venetta—Arthur DeVoy & Co.—Goody & Scott—Dolce Sisters & Co. (Second Half)—Milo & Blum—Collins & Dunbar—Goforth & Brockway—Frank Bush—Girl in the Basket.

LONDON

(First Half)—Baldwin, Austin & Gaines—Conne & Albert—Byron & Langdon. (Second Half)—James & Kendall—Ralph Whitehead—Jim & Irene Marlin.

MEMPHIS

(First Half)—Margy Duo—Dugal & Leary—Williams & Darwin Co.—Mills & Smith—LaSova & Gilmore. (Second Half)—Harry Lola Stevens—Joe & Clara Nathan—Gruett, Kramer & Gruett—Jim Reynolds—Holland Dockrill & Co.

MONTREAL

Two Daveys—Walsh & Bentley—Arthur Sullivan & Co.—Harry Sykes—Skelly & Heit Revue.

OTTAWA

Montambo & Nap—McMahon Sisters—Kibel & Kane—Jack Goldie—Rose Revue.

NEW ORLEANS

(First Half)—Kennedy & Nelson—Cortez & Ryan—Rawless & Van Kauffman—Lane & Freeman—Alexander Sparks & Co. (Second Half)—Margy Duo—Dugal & Leary—Williams & Darwin Co.—Mills & Smith—LaSova & Gilmore.

OKLAHOMA CITY

(First Half)—Summers Duo—Connell & St. John—Lore—Maide LeLong—Tid Bits. (Second Half)—McMahon & Adelaide—Arthur Lloyd—Murray & Lane—Berry & Nickerson—Aerial Macks.

PROVIDENCE

(First Half)—Poilu—Melroy Sisters—A Week from Today—Maley & O'Brien—Prevost & Goelet. (Second Half)—Vee & Tully—Al Carpe—Marriage Vs. Divorce—McCormack & Winehill—Grazer & Lawlor.

SPRINGFIELD

(First Half)—Vee & Tully—Al Carpe—Marriage Vs. Divorce—McCormack & Winehill—Grazer & Lawlor. (Second Half)—Poilu—Melroy Sisters—A Week from Today—Maley & O'Brien—Prevost & Goelet.

SAN ANTONIO

(First Half)—Bollinger & Reynolds—McKenna & Fitzpatrick—Eadie & Ramsden—Salle & Robles—Dancers Supreme. (Second Half)—Lamberti—Cook & Hamilton—Chalfonte Sisters—Conroy & O'Donnell—Molera Revue.

PITTSBURGH

Robert Giles—Long & Perry—Chattel—Robinson & Pierce—Cantor's Minstrels.

ST. LOUIS

(First Half)—Geo. Gifford—Hilton Sisters—Roof Garden Trio—Lubin & Lewis—Three Balters. (Second Half)—Bicknell—Fox & Venetta—Arthur Deagon—Goody & Scott—Dolce Sisters & Co.

TORONTO

Mankin—Reeder & Armstrong—J. K. Emmett & Co.—Mumford & Stanley—Virginia Belles.

BALTIMORE

Alvin & Kenny—Johnny Dove—LaFollette & Co.—Barker & Dunn.

WACO

(First Half)—Ernesto—Tallman & Kerwin—Hall & O'Brien—Luckie & Harris—Janet Adler and Girls. (Second Half)—Bollinger & Reynolds—McKenna & Fitzpatrick—Eadie & Ramsden—Salle & Robles—Dancers Supreme.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Casino, Brooklyn, 3-8; Empire, Newark, 10-15.
Abe Reynolds Revue—Gayety, Montreal, Can., 3-8; Gayety, Buffalo, 10-15.
A Whirl of Gayety—Star & Garter, Chicago, 3-8; Gayety, Detroit, 10-15.
Billy Watson Show—Casino, Boston, 3-8; Grand, Hartford, Ct., 10-15.
Big Jamboree—Miner's Bronx, New York, 3-8; Casino, Brooklyn, 10-15.
Bits of Broadway—Empire, Brooklyn, 3-8; open, 10-15; Palace, Baltimore, 17-22.
Bon Ton Girls—Gayety, Boston, 3-8; Columbia, New York, 10-15.
Big Wonder Show—Casino, Philadelphia, 3-8; Miner's Bronx, New York, 10-15.
Cuddle Up—Empire, Toledo, 3-8; Lyric, Dayton, 10-15.
Dave Marion Show—Olympic, Cincinnati, 3-8; Columbia, Chicago, 10-15.
Frank Tinney Revue—Grand, Hartford, Conn., 3-8; Hyperion, New Haven, 10-15.
Flashlights of 1922—Gayety, Washington, 3-8; Gayety, Pittsburg, 10-15.
Follies of the Day—Gayety, Pittsburg, 3-8; Park, Youngstown, O., 10-12; Grand, Akron, 13-15.
Folly Town—Gayety, Kansas City, 3-8; open 10-15; Gayety, St. Louis, 17-22.
Greenwich Village Revue—Majestic, Jersey City, 3-8; Perth Amboy, 10; Plainfield, 11; Stamford, Ct., 12; Park, Bridgeport, 13-15.
Garden of Frolics—Gayety, St. Louis, 3-8; Star & Garter, Chicago, 10-15.
Girls de Looks—Gayety, Detroit, 3-8; Gayety, Toronto, Ont., 10-15.
Harvest Time—Hyperion, New Haven, 3-8; Hurtig & Seamon's, New York, 10-15.
Hello, 1922—Bastable, Syracuse, 3-5; Colonial, Utica, 6-8; Empire, Albany, 10-15.
Jingle Jingle—Hurtig & Seamon's, New York, 3-8; Orpheum, Paterson, 10-15.
Jack Singer's Big Show—Star, Cleveland, 3-8; Empire, Toledo, 10-15.
Knick Knacks—Columbia, Chicago, 3-8; open 10-15; Gayety, Omaha, 17-22.
Keep Smiling—Gayety, Rochester, 3-8; Bastable, Syracuse, 10-12; Colonial, Utica, 13-15.
Lew Kelly Shows—Palace, Baltimore, 3-8; Gayety, Washington, 10-15.
Mollie Williams Show—Open, 3-8; Gayety, Omaha, 10-15.
Maids of America—Gayety, Omaha, 3-8; Gayety, Kansas City, 10-15.
Odds and Ends—Gayety, Toronto, Ont., 3-8; Gayety, Montreal, Can., 10-15.
Peek-a-Boo—Empire, Newark, 3-8; Casino, Philadelphia, 10-15.
Rose Sydell's London Belles—Stamford, Conn., 5; Park, Bridgeport, 6-8; Empire, Providence, 10-15.
Strolling Players—Empire, Providence, 3-8; Gayety, Boston, 10-15.
Step Lively Girls—Open, 3-8; Palace, Baltimore, 10-15.
Sam Howe's New Show—Park, Youngstown, O., 3-5; Grand, Akron, 6-8; Star, Cleveland, 10-15.
Sporting Widows—Open, 3-8; Gayety, St. Louis, 10-15.
Sugar Plums—Empire, Albany, 3-8; Casino, Boston, 10-15.
Twinkle Toes—Orpheum, Paterson, 3-8; Majestic, Jersey City, 10-15.
Town Scandals—Gayety, Buffalo, 3-8; Gayety, Rochester, 10-15.
Tit-for-Tat, Columbia, New York, 3-8; Empire, Brooklyn, 10-15.
World of Frolics—Lyric, Dayton, 3-8; Olympic, Cincinnati, 10-15.

AMERICAN CIRCUIT

All Jazz Revue—Englewood, Chicago, 3-8; Garrick, St. Louis, 10-15.
Baby Bears—Garrick, St. Louis, 3-8; Century, Kansas City, 10-15.
Bathing Beauties—Liberty, St. Paul, 3-8; Gayety, Milwaukee, 10-15.
Beauty Revue—Emire, Hoboken, 3-8; Cohen's, Newburg, N. Y., 10-12; Cohen's, Poughkeepsie, 13-15.
Broadway Scandals — Academy, Buffalo, 3-8; Avenue, Detroit, 10-15.
Chick Chick—Peoples, Philadelphia, 3-8; Allentown, 10; Easton, 11; Reading, 12; open, 13; Trenton, 14-15.
Cabaret Girls—Reading, 5; Trenton, 7-8; Olympic, New York, 10-15.
Dixon's Big Revue—Open, 3-5; Academy, Fall River, 6-8; Gayety, Brooklyn, 10-15.
French Frolics—Gayety, Minneapolis, 3-8; Liberty, St. Paul, 10-15.
Follies of New York—Open, 3-8; Gayety, Minneapolis, 10-15.
Grown-Up Babies—Howard, Boston, 3-8; open, 10-12; Academy, Fall River, 13-15.
Girls From Joyland—Avenue, Detroit, 3-8; Englewood, Chicago, 10-15.
Harum Scarum—Capitol, Washington, 3-8; open, 10-15; Allentown, 17; Easton, 18; Reading, 19; Trenton, N. J., 21-22.
Hurley Burley—Olympic, New York, 3-8; Star, Brooklyn, 10-15.
Jazz Babies—Plaza, Springfield, 3-8; Howard, Boston, 10-15.
Lid Lifters—Century, Kansas City, 3-8; open, 10-15; Gayety, Minneapolis, 17-22.
Little Bo-Peep—Gayety, Louisville, 3-8; Empress, Cincinnati, 10-15.
Lena Daley and Her Kandy Kids—Empire, Cleveland, 3-8; Academy, Pittsburgh, 10-15.
Mischief Makers — Haymarket, Chicago, 3-8; Park, Indianapolis, 10-15.
Monte Carlo Girls—Park, Indianapolis, 3-8; Gayety, Louisville, 10-15.
Miss New York, Jr.—Lyceum, Columbus, 3-8, Empire, Cleveland, 10-15.
Parisian Flirts—Gayety, Brooklyn, 3-8; Bijou, Philadelphia, 10-15.
Passing Revue—Bijou, Philadelphia, 3-8; Wilkes Barre, 10-11-12; Scranton, 13-14-15.
Pace Makers—Majestic, Wilkesbarre, 3-4-5; Academy, Scranton, 6-7-8; open, 10-11-12; Schenectady, 13-14-15.
Pell Mell—Gloversville, 5; Schenectady, 6-7-8; Elimra, 10; Binghamton, 11-12; Geneva, 13; Oswego, 15.
Puss-Puss—Gayety, Baltimore, 3-8; Capitol, Washington, 10-15.
Record Breakers—Gayety, Milwaukee, 3-8; Haymarket, Chicago, 10-15.
Some Show—Binghamton, 4-5; Geneva, 6; Oswego, 8; Academy, Buffalo, 10-15.
Sweet Sweetie Girls—Academy, Pittsburgh, 3-8; Penn Circuit, 10-15.
Social Follies—Star, Brooklyn, 3-8; Empire, Hoboken, 10-15.
Ting-a-Ling—Penn Circuit, 3-8; Gayety, Baltimore, 10-15.
Whirl of Girls—Cohen's, Newburg, 3-5; Cohen's, Poughkeepsie, 6-8; Plaza, Springfield, Mass., 10-15.
Whirl of Mirth—Empress, Cincinnati, 3-8; Lyceum, Columbus, O., 10-15.

LETTER LIST

GENTLEMEN

Alexander & Elmore
Ali, Ambark
Barnes, Billie
Bowen, Harry
Burton, Joe
Barrett, Jim
Bernard, Harry
Coll, Edw.
Cane, Billie
Christy, Lew
Cammy, Dan
Coleman, Harry
Clifford, Larry
Colton & Darrow
Cochran, Billy
Crawford, Jack
Drew, Chas.
Deltorelli, Joe
Dillon, Jack
Dayton, Vic.
Evol, Jean
Forth, Allen
Fleming, Chas.
Freyer, Happy
Fox, Eddie
Green, Bernie
Girard, Bob
Glndes, Louis
Golden, Billy
Hart, Phil. & Peggie
Herbert, Bert
Holden, Wm.
Hilbert, Ben.
Hillier, Al
Hillman, F. P.
Harer, Andy
Howland, Oscar
Hahn, Dick
Haskell, Jack
Harrison, Arthur
Hilbert, Ben.
Howard, Harry
Harris, Billy
Jansen, Hy.
Jess, Johnnie
Kennedy, Sam
Morton, Jr.
Kolb, J. W.
King, Russell
King, Ray
Kuebler, Chas.
Kane, Johnnie
King, Manny
Kinneard, Jack
Knowlton, Arthur S.
Lehrman, Harry M.
Lang, E.
Lewis, Sammy
Lea, Mark
La Vigne & Grenier
Larrivee, Larry
McCauley, Jim
McInerney, Jim
McKenna, Tom
Mack, Willie
Marvus, Wm.
Miller, Lester
Milton, Geo.
Moore, Ben.
Moore, Snitz
Morgan, Gene Rags
Mackie, Jas. R.
Morgan, Billy
Owens, Fred
Ormonde, Harry
Osbornes, The
Pearson, Gene
Post, O. J.
Penney, Frank
Pendley, Chas.
Paul, Steve
Raymo, Al
Raymonds, The 3
Riggs, Ben.
Schwartz, Chas. & Roberta
Sullivan, Billy
Sargood, Jos.
Stanford, Jack
Shargel, Jack
Shafkin, Dave
Schuler, Gene
Tacksberry, G.
Turner, Lew
Underwood, Franklyn
Unger, J. L.
Udell, Chas. E.
Vernon, Geoffrey
Valvo
Van, Jack
Winters, Sid & Dolly
Wesson, Chas.
Weinberg, Arthur
Ward, Charlie

LADIES

Abbott, Marjorie Marie
Addington, Ruth
Alwood, Vera
Bernard, Theda
Barbour, Ruth
Butler, Evelyn
Billings, Flo
Brooks, Margie E.
Costello, Margaret
Costello, Inez
Carlyle, Louise
Clark, Nellie
Conners, Peggy
Costello, Ethel
Courtney, Maybelle
Donia, Marie
Dimes, Gertie
Dean, Daisy
De Palmer, Babe
Drisdale, Chubby
Douglas, Dorothy
Eltus, Phyllis
Elliott, Pearl
Greenwald, Doris
Garner, Ruth
Howard, Flo
Harris, Pauline
Hendrix, Klara
Howell, Mildred
Huber, Elsa
Hall, Dotsy
Isabella, Lillian
Isabella, Alice
Jackson, Ethel
Kimes, Billie
Leslie, Georgia
Le Maire, Helen
La Rochelle, Annette
Lawlor, Pearl
Lawrence, Jerry
Lawrence, Vivian
Leary, Irene
Lorraine, Maybelle
Mack, May
Mascotte, Florence
Mercereau, Louise
Murray, Beatrice
Morrissey, Anna
Parker, Edyth
Pearson, Louise
Quinn, Babe
Redmond, Monica
Raymond, Lizzie
Raymond, Lizzie B.
Russell, Bunnie
Ross, Caroline
Roberts, Edna
Stanley, Jake
Sterling, Mrs. H.
Seaville, Thelma
Santley, Mae
Stivers, Anna
Tevol, Eileen
Winters, Mazie
Wegner, Beth
Wilson, Isabel

NEW COMEDY FILMS

Contracts were signed last week between Webster Cullison and the Western Pictures Exploitation Company, whereby Irving M. Lesser and Mike Rosenberg of that organization will distribute on a national basis a series of twelve two-reel comedies patterned from the famous "Philo Gubb Detective" stories by Ellis Parker Butler.

Three of the stories are completed and will have distribution by Webster Pictures Exploitation Company immediately. Work on the fourth subject will be started immediately and the entire series will be made without any delay. Victor Potel will be the star.

PICTURES FOR FARMERS

WASHINGTON, D. C., Oct. 3.—The Agricultural Department of the Government has 150 moving picture films made by the employees of the department and demonstrating various interesting forms of farm activities, which are of interest to farmers and the residents of the rural communities in all parts of the country. The supply is not nearly great enough and there are calls for reels which cannot be satisfied.

"THE SKIRT" TO REOPEN

Bessie Barriscale will resume her tour in "The Skirt," in a fortnight. The comedy is being slightly changed and will be brought to New York about the middle of October.

DEATHS

PROFESSOR ENGELBERT HUMPERDINCK, the widely known composer, died of apoplexy in Neu-Strelitz, Germany, last Wednesday.

Professor Humperdinck visited the United States several times for the production of his operas, among which the most noted being "Hansel and Gretel" and "Children of the King" (Die Koenigskinder).

Born at Sieburg in the Rhine provinces, September 1, 1854, Herr Humperdinck entered the Cologne Conservatory under Ferdinand Hiller in 1872. After becoming a pupil of other noted masters as well as attending various conservatories, he went to Naples, where he met Richard Wagner, and on the latter's invitation went with him to Bayreuth, where he materially assisted Wagner in the preparation of the productions of "Parsifal" in 1880 and 1881. His period of effective composing dates from about this time. His masterpiece, "Hansel and Gretel," was first produced in Weimar in 1893 and in New York in 1905. "Die Koenigskinder" was given its first performance on any stage in New York in 1910, Professor Humperdinck coming to New York for the occasion. He was a master of technique and employed folk tunes most effectively.

LOUIS DORFMAN, twenty-five, an actor of No. 965 Hoe avenue, Bronx, died in Bellevue Hospital as a result of the weakened condition in which he was left following an attack of sleeping sickness two years ago. Mr. Dorfman was well known in theatrical circles, having played in Al Jolson's "Monte Cristo" company at the Winter Garden before his sickness. Before going on the stage he was a semi-professional ball player, playing for a while on the Vailton baseball team. He was a native of New York and is survived by his father and three brothers, one of whom is Nat N. Dorfman, a newspaper writer.

WILLIAM DOOLEY, of the famous Dooley family of vaudeville comedians, died at his home, No. 308 West 98th street, last Thursday, his death believed to have been caused by one of the falls he took in the performance of his act, for which the comedian was noted and made a feature of his performance.

Mr. Dooley opened an engagement at the Palace Theatre the Monday before his death in a sketch in which his brother Gordon Dooley and the Morin Sisters, one of whom is his wife, Zena Morin, appeared. After giving an unusually strenuous performance on Tuesday afternoon and evening, Mr. Dooley collapsed in his dressing room and had to be assisted to his home. He was still weak on Wednesday afternoon and again collapsed as he was stepping from a taxi in front of the theatre. He was taken back to his home and was conscious only at intervals until he died early Thursday morning.

Mr. Dooley was the oldest of the Dooley team, composed for several seasons of himself, his brothers Gordon and Johnny and his sister Rae. The latter is in the cast of the Ziegfeld Follies, which opened in Boston this week. Johnny Dooley was in Ned Walburn's Revue, "Town Topics," which closed in Boston last week.

Mr. Dooley was born in Glasgow, Scotland, thirty-nine years ago and came to this country with his parents at the age of seven years. He began his career in "Amateur Nights" in Philadelphia and made his first big hit several years ago while playing the part of sheriff in "The Lawn Party" at the Orpheum Theatre, Brooklyn.

The funeral was held from the home of his mother, Mrs. Robert Dooley, in Philadelphia, last Sunday.

JOSEPH HART, well known as a comedian in farce comedy and vaudeville and later as a vaudeville author and producer, died suddenly Oct. 2 in his apartment at 200 West Fifty-fourth street, New York, after an attack of apoplexy. With him at the time of his death was Carrie De Mar, his wife.

Joe Hart was born in Boston, Mass., about sixty years ago and began his professional career as a child at the Howard Atheneum, which was controlled by his uncle, Josh Hart.

He was a member of I. W. Baird's Minstrels, also with Haverly's, Emerson's and Simmons and Slocum's Minstrels as a banjoist and comedian. In variety he appeared at all the leading theatres of the time and was one of Tony Pastor's best drawing cards.

In 1888 he joined Fred Hallen and toured with him in "Later On," written by himself and H. Grattan Donnelly. After six years this play was followed by "The Idea." When Hallen and Hart separated Mr. Hart starred in "A Gay Old Boy," "A Tarrytown Widow" and "Foxy Grandpa."

With his wife, as Hart and De Mar, he toured the Keith Circuit for a number of years. Some of their sketches were "Dr. Chauncey's Visit" and "The Quiet Mr. Gay." He also played the various combination houses at the head of the Joseph Hart Specialty Company. Since his retirement from the stage he conducted an office in the New York Theatre Building and devoted his time to writing and producing vaudeville acts with uniform success. His latest production is "Under the Same Old Moon," presented this week at the Palace Theatre, New York, by Edith Taliaferro and company.

DAVID BISPHAM, baritone of the operatic and concert stage, died Sunday morning at his home in his apartment at 145 West Forty-fifth street. He had been suffering for six weeks from stomach trouble, but was believed to be improving until he took a sudden turn for the worse Saturday afternoon. He was sixty-four year old.

For years David Bispham was a notable figure in opera and concert. He sang for years at Covent Garden, London, and was a member of the Metropolitan Opera Company here, under the late Maurice Grau. In recent years, except for a few appearances with the Society of American Singers, his work was confined chiefly to concert and oratorio engagements. He also accepted pupils.

Mr. Bispham was born on January 5, 1857. As a young man he amused himself, while in the woolen business, by singing at amateur performances, but did not make his professional debut until 1891, when he sang at "The Basoche" at the Royal English Opera in London.

His success was immediate and subsequently he sang important roles at Covent Garden and New York. He was an actor of ability as well as a singer. It was said that he had a repertoire of about two thousand songs. His experiences included a year's tour in vaudeville. Two years ago he published his autobiography, "A Quaker Singer's Recollections." He was graduated from Haverford College, Pennsylvania, which bestowed upon him in 1914 the degree of Doctor of Laws. He married Carolin Russell, daughter of the late General Charles S. Russell, on April 28, 1895. The singer's wife had not been living with him for the past fifteen years under a separation agreement. She is in Stamford, Conn. One daughter, Miss Leonie Bispham, lives in New York. A son, David, Jr., was killed during the war in an aviation camp accident in England.

The body was interred in Philadelphia.

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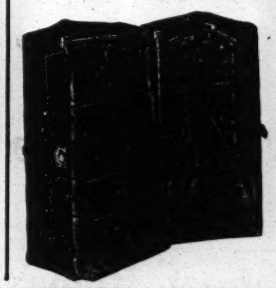

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